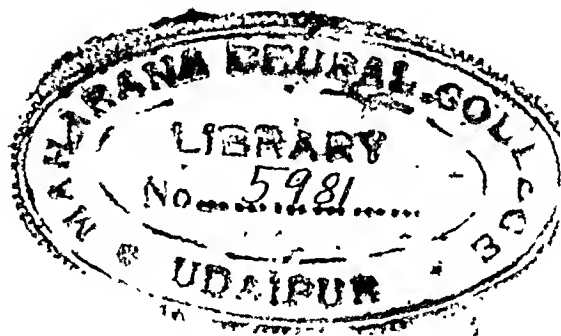


ENGLISH THROUGH ACTIONS

(THIS FORMING PART OF THE "ORAL OSTENSIVE LINE OF APPROACH" OF THE STANDARD
ENGLISH COURSE IN PREPARATION BY THE INSTITUTE.)

EDUCATIONAL REVIEW
Mount Road, MADRAS.



BY

HAROLD E. PALMER

Linguistic Adviser to the Department of Education, Director of the Institute for Research in English Teaching

AND

DOROTHÉE PALMER

Editorial Secretary of the Institute for Research in English Teaching.

TOKYO

THE INSTITUTE FOR RESEARCH IN ENGLISH TEACHING

1925

[*All rights reserved*]

PRINTED AT THE KENKYUSHA PRESS
TOKYO

TABLE OF CONTENTS

	PAGE
PREFACE	ii
Introduction	
GENERAL INTRODUCTION	I
I. The Classical Method and the Direct Method	I
II. How this Book Came to be Written	IV
THE TECHNIQUE OF SPEECH-TEACHING	IX
I. "Speech" and "Language"	IX
II. The Four Phases of Assimilation	XI
III. Types of Stimulus and Reaction	XV
IV. Immediate Reactions	XIX
V. Clean Reactions	XX
VI. The Embarrassing Silence, and a Few Remedies	XXIII
VII. Over-Prompting and Under-Prompting... ..	XXIX
VIII. Overlapping Progression... ..	XXX
IX. Sub-Periods	XXXI
X. Properties	XXXII
Notes concerning the Treatment of certain difficulties connected with	
Elementary English Grammar and Composition	XXXII
1. The Present Tenses	XXXII
2. The Past Tenses... ..	XXXIII
3. Shall—Should, Will—Would	XXXV
4. Certain Uses of the Verb <i>to get</i> as Compared with <i>to have</i>	XXXVI
5. Non-Subject <i>who</i> as Compared with <i>whom</i>	XXXVII
6. The End-Position of the Preposition	XXXVII
7. Style	XXXVIII
GENERAL INTRODUCTION TO IMPERATIVE DRILL	XXXIX
Imperative Drill (Collective)	
SECTION I. Imperative Drill (Collective)	I
Special Introduction	3
30 Drill Exercises	4
Imperative Drill (Individual)	
SECTION II. Imperative Drill (Individual)	19
Special Introduction	21
40 Series of Drill Exercises	22

· [*All rights reserved*]

PRINTED AT THE KENKYUSHA PRESS
TOKYO

TABLE OF CONTENTS

	PAGE
PREFACE	ii
Introduction	
GENERAL INTRODUCTION	I
I. The Classical Method and the Direct Method	I
II. How this Book Came to be Written	IV
THE TECHNIQUE OF SPEECH-TEACHING	IX
I. "Speech" and "Language"	IX
II. The Four Phases of Assimilation	XI
III. Types of Stimulus and Reaction	XV
IV. Immediate Reactions	XIX
V. Clean Reactions	XX
VI. The Embarrassing Silence, and a Few Remedies	XXIII
VII. Over-Prompting and Under-Prompting	XXIX
VIII. Overlapping Progression	XXX
IX. Sub-Periods	XXXI
X. Properties	XXXII
Notes concerning the Treatment of certain difficulties connected with	
Elementary English Grammar and Composition	XXXII
1. The Present Tenses	XXXII
2. The Past Tenses	XXXIII
3. Shall—Should; Will—Would	XXXV
4. Certain Uses of the Verb <i>to get</i> as Compared with <i>to have</i>	XXXVI
5. Non-Subject <i>who</i> as Compared with <i>whom</i>	XXXVII
6. The End-Position of the Preposition	XXXVII
7. Style	XXXVIII
GENERAL INTRODUCTION TO IMPERATIVE DRILL	XXXIX
Imperative Drill (Collective)	
SECTION I. Imperative Drill (Collective)	I
Special Introduction	3
30 Drill Exercises	4
Imperative Drill (Individual)	
SECTION II. Imperative Drill (Individual)	19
Special Introduction	21
40 Series of Drill Exercises	22

Conventional Conversation

SECTION III.	Conventional Conversation	...	...	...	...	...	...	...	29
	Definitions and Descriptions	...	...	...	...	...	...	...	31
	Development of the Raw Speech Material	...	...	...	...	...	...	...	33
	Sentence-Types and Contents-Material	...	...	...	...	...	...	...	34
	When to Introduce Conventional Conversation	...	...	...	...	...	...	...	36
	Two Complementary Sections...	...	...	...	...	...	...	...	36
	52 Series of Conventional Conversation...	...	...	...	...	...	...	...	38

Free Oral Assimilation

SECTION IV.	Free Oral Assimilation.	...	...	...	...	...	...	...	117
	The Child's Powers of Unconscious Assimilation...	...	...	...	...	...	...	...	119
	Unconscious and Conscious Oral Assimilation	...	...	...	...	...	...	...	122
	48 Series of Free Oral Assimilation Exercises	...	...	...	...	...	...	...	125

Action Chains

SECTION V.	Action Chains	...	...	...	...	...	...	...	297
	Special Introduction	...	...	...	...	...	...	...	299
	19 Stages of Development of Action Chains	...	...	...	...	...	...	...	302

APPENDIX I.	List of Objects, Substances, Pictures, etc. recommended in connection with "English Through Actions" ..	331
-------------	--	-----

AN INSET.

APPENDIX II.	List of Surnames Suitable for Class-Room Purposes	335
--------------	---	-----	-----	-----	-----

PREFACE

"EDUCATIONAL REVIEW"
Mount Road, MADRAS.

(BY THE INSTITUTE FOR RESEARCH IN ENGLISH TEACHING.)

In this book we provide the elements of a Direct Method programme ready-made and available for use in the average class-room of beginners. The material collected, classified and set forth here is calculated to save the teacher from needless preliminary work. It will furnish him with at least the groundwork of his lessons. He may select from this mass of accumulated and graded material what he may need in the course of his daily teaching.

Experienced Direct-Method teachers will not find it necessary to adhere rigidly to the orders of procedure set forth in the several sections of the present book; indeed a slavish adherence to the indications given might have the effect of cramping their style and of rendering their work less efficient.

Teachers to whom the Direct Method technique ^{is} ~~are~~ a novelty, or teachers who lack confidence in their own judgment as to the choice and succession of material would however do well to conform as far as possible to the procedures embodied in the texts as they stand.

The teacher should first make himself acquainted with the five independent sections into which this book is divided. By reading the general introductory matter and the special introductory matter appended to each he will see the purpose of and note the special technique required by each of them. He will note that the Collective Imperative Drill is composed solely of orders which can be carried out by the class as a whole, that the Individual Imperative Drill is unsuitable as a class-drill. He will note that the Sections entitled *Conventional Conversation* and *Free Oral Assimilation* cover approximately the same ground, but that the former is highly organized and drill-like in its character whereas the latter requires a freer treatment.

He will see to what extent these two sections are co-ordinated, and how each may be augmented by reference to the Catalogue of Nouns in Appendix I. He will note that this Catalogue of Nouns may serve as the basis of an indefinite number of Object Lessons. He will note that the *Action Chains* overlap in many ways the functions of the *Conventional Conversation* and *Free Oral Assimilation* sections, but that the "ritualistic" treatment and team-work (if rightly interpreted) will prove to have a peculiar attraction for young pupils.

The teacher is expected to read attentively the introductory and explanatory matter, and in so doing, to become perfectly familiar with the spirit of teaching English through Actions.

GENERAL INTRODUCTION

(BY HAROLD E. PALMER.)

EDUCATIONAL REVIEW
MADRAS, INDIA

I. THE CLASSICAL METHOD AND THE DIRECT METHOD.

Up to about forty years ago, the only system of language-teaching generally recognized or practised (in Europe and elsewhere) was the one that is generally alluded to as "The Classical Method."

What is this "Classical Method" in its extreme form?

It is the one which treats all languages as if they were dead; as if each consisted essentially of a collection of ancient documents to be deciphered and analyzed; thereby identifying the term *linguistics* with the term *literary tradition*.

It is the one which categorically ignores all considerations of phonetics, pronunciation and acoustic image, and boldly places language on a foundation of alphabets, spellings and writing systems.

It is the one which assumes translation to be the main or only procedure for the learning of vocabulary.

It is the one which assumes that the mastery of word- and sentence-structure is to be attained mainly or solely through the memorizing of the so-called "rules of grammar."

The classical method, moreover, implies the classical attitude, which assumes that all languages are dead, each having its "correct" form fixed once for all, each exempt from the laws of evolution.

In the light of modern linguistic research, this method and this attitude are condemned on all counts as being unscientific, contrary to facts, and devoid of educational results. The classical method is considered by all the recognized leaders of modern linguistic pedagogy as being not only ineffective but positively vicious; as an unsuccessful and harmful method, inhibitive of idealistic or practical outcome. Those who have succeeded in their linguistic efforts are to be congratulated on having succeeded not because of but in spite of the classical procedure.

Spelling, the memorizing of rules (often of doubtful authenticity), the deciphering of meanings, the translating (into a pidgin form of the mother-tongue) of more or less archaic texts—that is roughly the sum of the activities of those who study according to the traditions of the classical school.

Should the reader demand evidence for the above sweeping statements, we may refer him to the works and to the expressions of opinion of such authorities as Jespersen, Sweet, Passy, Storm, Vietor, Sievers, Sayce, Klinghardt, Walter, Kühn, Widgery, Western, Lounsbury, Eggert, de Saussure, Egger, Kittson, Atkins, Hutton, Grandgent, Bloomfield, Sapir, Ripman, Jones, Wyld, O'Grady, Cummings, Sèchelaye and a host of others, not to mention those well-known educationists in Japan (Japanese and foreign) who for years have striven in their efforts to transform the mediæval into the scientific point of view.

The sense of impatience and disgust which had been growing during the nineteenth century culminated some forty years ago in the open rebellion led by such reformers as Sweet, Jespersen, Passy, Vietor, and others whose names are quoted above. And as an outcome of the cumulative protests of these fearless pioneers, the *Reform* or *Direct Method* came into being.

We may easily imagine that, on some counts, the young reformers, in the heat of their zeal, at times exceeded the just measure. Nor can we blame them. Deep-rooted prejudice can at times be combatted only by trenchant weapons. No doubt the reformers occasionally went too far in their wholesale condemnations and in their scathingly comminatory attitude.

In their protests against the abuse of translation they tended to condemn as an evil translation in any shape or form. In their protests against the abuse of the use of the mother-tongue they tended to condemn as an evil the use of the mother-tongue in any shape or form. In their protests against the abuse of the use of disconnected sentences they tended to condemn in its entirety the use of disconnected sentences. In their protests against the abuse of "Rules of Grammar" they tended to discredit the discipline afforded by formal grammar. In their protests against the misuse of memorizing, they tended to discredit the process of memorizing.

How can we define the term *Direct Method*, the term which for so long stood for the reaction against the vicious methods of the pre-scientific age? It is a vague term, but when the method is interpreted by its extremist proponents it may be interpreted as:—

One in which translation in any shape or form is banished from the classroom, including the use of the mother-tongue and of the bilingual dictionary;

One in which grammar, when taught at all, is taught inductively;

One in which oral teaching precedes any form of reading and writing;

One in which the use of disconnected sentences is replaced by the use of connected texts;

One in which pronunciation is to be taught systematically on a more or less phonetic basis;

One in which the meanings of words and forms are taught by means of object lessons or by natural context;

One in which the vocabulary and structure of the language are inculcated to a large extent by questions asked by the teacher and answered by the pupils.

The above broad description of the Direct Method is not of universal application. Each reform or group of reformers had its special procedures. Berlitz bars translation, the use of the mother-tongue and formal grammar, but is unfavourable to phonetics and (at the outset at least) does not use connected texts. Gouin insists primarily on sequential context but ignores phonetics. Sweet is the apostle of the progressive study of graded texts on a phonetic basis but advocates full translation. Cummings, not averse to translation and the use of the mother-tongue, favourably inclined towards phonetics, has given a new life to the Prendergast "Mastery" method of fifty years ago, insisting on the thorough mechanizing of type sentences. Coleman (so far as we can ascertain from his unpublished works) preaches the gospel of the intensive study and memorizing of purely colloquial texts on a purely phonetic and semantic basis. Jones puts phonetics first, is not averse to the use of the mother-tongue, is an advocate of connected texts, but does not insist on the modern colloquial. Passy, on the other hand, although putting phonetics first, abhors translation, but insists on connected texts in modern colloquial (Parisian) French. Ripman, and those by whom he is largely inspired, advocate phonetics, more or less connected texts and inductive grammar, but are hostile (or have a half-hearted attitude) towards the colloquial and the mechanizing of isolated sentences. In short: "So many men, so many opinions."

As we have stated elsewhere, it is possible to reconcile views and procedures which at first sight seem irreconcilable by adopting the Principle of the "Multiple Line of Approach." An ideal Language Course should be so designed as to provide in its several sections teaching material and teaching procedures calculated to satisfy the requirements and exigencies of all teachers reasonably exempt from prejudice and (what has been called) "fogyism."

In this volume entitled "English Through Actions" (the technical title of which has been accepted as "Oral Ostensive"), we have endeavoured to cater especially for those whose attitude is the farthest removed from that of classical tradition.

Whatever may be urged to the advantage or the disadvantage of the *Direct Method* (using the term in its widest interpretation), it is certain that Direct Method procedures do form an essential ingredient in a complete course of English Speech and Language.

Broadly speaking, the principles of the Direct Method seem to have been interpreted by three main groups of exponents, which, for the sake of brevity and conve-

nience, we may associate with the names to Gouin, Berlitz, and Ripman.

The Gouin treatment, fantastic as it appears to-day, is not without its merits, and and we owe a certain measure of gratitude to the originator of the "Series" idea (exemplified in the present book by the section entitled *Action Chains*). Gouin, however, ignored phonetics, and (judging him by his translators) was heedless as to whether he taught the archaic or the modern form of the language, and oblivious of any distinctions between useful and useless speech material.

Berlitz is equally disdainful of phonetics. The style of English used throughout his book moreover is neither classical nor colloquial, and represents a type of English unknown to any native speaker of English. His French, German and other editions may however be superior in this respect. In the early stages, Berlitz has no use for texts, and relies on a well-graded sequence of object-lessons and contextual devices. His point of departure is that of a Robinson Crusoe teacher confronted with a Man-Friday pupil. Ignorant of the language of Man-Friday, unversed in phonetics and in any theory of language-structure, Robinson Crusoe must nevertheless establish through speech an effective means of communication between himself and his pupil. Starting from the simplest object-lessons, he proceeds constructively from the known to the unknown, and finally has the satisfaction of having caused Man-Friday to speak an intelligible form of pidgin which serves as their medium of communication.

Ripman (the English interpreter of Vietor, Alge and others) appears to have little recourse to object-lessons or to systematic dialogues based on the classroom and its contents, but rather favours the analytic study of texts helped out by conventional pictures, such as the "Seasons." He insists however on phonetics, and discourages translation and the use of the mother-tongue.

Upon the whole, the Direct Method treatment adopted in *English through Actions* is inspired by the Berlitz interpretation. More especially is this evident in the section entitled *Free Oral Assimilation*, for Berlitz insists in a greater degree than any other interpreter of the Direct Method on the continual activity of teacher and pupils, and the exemplification of new words and constructions by reference to conditions actually present in the classroom.

Berlitz, in spite of his many faults and glaring weaknesses, presents a logical and well-graded programme, proceeding from the known to the unknown. His vocabulary, if crude, is at least exempt from the exotic and fantastic words and word-compounds which are made to pass as current English in the works of many authors who otherwise may be considered as his superiors.

II. HOW THIS BOOK CAME TO BE WRITTEN.

One of the aims of the Institute for Research in English Teaching is to prepare a complete Standard Course of English composed specially for use in Japanese schools, and designed in accordance with the New Theory set forth in my *Memorandum on Problems of English Teaching in the Light of a New Theory*.

In paragraphs 132, 134—136 of the Memorandum the following statements are made:

"SCIENCE VERSUS EMPIRICISM.

A *Scientifically Designed Course* is one in which the most appropriate Speech Material is selected and presented through the medium of the appropriate Forms of Work, these Forms of Work being selected, proportioned and graded in a manner most likely to bring about the most economical and the most effective results."

THE MULTIPLE LINE OF APPROACH.

"In designing a course on scientific principles, the difficulties of selecting from and arranging such an immense quantity of heterogeneous material are so great that it becomes necessary to simplify the procedure. This may best be effected by making a collection of all the Forms of Work available and by classifying them in various appropriate ways. Those Forms of Work, for instance, which are designed to inculcate habits of pronunciation are brought together, grouped and graded, and these constitute what we may call the *Pronunciation Line of Approach*.

"Those Forms of Work which are designed to teach the elements of reading may be brought together, grouped and graded, and these constitute what we may call the *Reader Line of Approach*. Those Forms of Work which require on the part of the teacher and pupils bodily activities (such as Imperative Drill) may be brought together, grouped and graded, and be considered to constitute what we may call the *Oral Ostensive Line of Approach*. By so classifying the Forms of Work under the headings of such broad "Lines of Approach," the course designer converts a heterogeneous array of teaching devices and expedients into homogeneous divisions, the sum of which constitutes an organized whole; he marshals his forces and places them in a convenient and practical form at the disposal of the teacher.

"Each "Line of Approach" may be a self-contained unit and may be used independently of the others and yet complementing and being complemented by the others.

"This is my conception of a Scientifically Designed Course."

The present book, *English Through Actions*, constitutes the *Oral Ostensive Line* of approach referred to above and, as such, is one of the chief component parts of the complete course.

It may not be without interest to users of this book to know something of the various phases through which it passed during its two years' preparation; indeed this knowledge may be of positive benefit in showing the *raison d'être* of certain procedures and of the general arrangement of the teaching material.

In 1922, I was requested by various teachers (notably those of the Peeress' school) to furnish them with a practical and simple *First Year's Course* based on the principles of phonetics, the Oral Method and the Direct Method. I therefore set to work on the first rough draft and drew up the following set of desiderata:

1. It should be Teacher's Book and not a Pupils' Textbook. Hence:
2. It should ^{contain} ~~certain~~ no reading matter;
3. It should contain fairly full instructions to teachers in order to serve as a guide to those who were more or less unacquainted with the technique of the oral and direct methods;
4. It should be homogeneous (i.e. not divided into two or more independent sections), and proceed from the known to the unknown, from the simple to the complex, paragraph by paragraph, from the beginning to the end;
5. It should be composed chiefly of alternations of Imperative Drill, Free Oral Assimilation, Conventional Conversation, Action Chains and Phonetic Drills;
6. It should be suitable for use both by Japanese teachers and by foreign teachers ignorant of Japanese.

I began to perceive about this time that the two types of oral work that I had designated respectively by the terms "Ostensive" and "Contextual" are difficult to combine in one single book. Each of these types of work requires a special technique on the part of the teacher and a special attitude on the part of the pupil. Moreover, for contextual work, to be rapid and effective, requires the frequent use of the mother-tongue of the pupil—and this consideration places it beyond the bounds of the Direct Method, and would involve difficulties in the case of the foreign teacher ignorant of Japanese.

I therefore eliminated from the groups of *Conventional Conversation* all those which could be immediately demonstrated by the use of objects and actions, and for the remainder I designated the *Ostensive* as a Line of Approach in itself, the rejected *Conventional Conversation* forming a separate and independent Line of Approach.

In accordance with this decision I produced the first manuscript (of 100 paragraphs), and a typed copy was sent to the various teachers who had suggested the idea to me.

As the joint request of the newly-formed *Institute* and myself, Mr. W. R. F. Stier, during the summer of 1923, undertook to revise and to augment this first manuscript, filling the gaps and adding fresh and richer material. This he did and, before his return to America, left with me a voluminous manuscript. Early this year (1924) I took this manuscript in hand with a view to a final revision. Although it was a marked improvement in every way on my original (Mr. Stier is indeed to be congratulated on his contribution), I felt dissatisfied. The material itself was well chosen and the grading left little to be desired, but the general arrangement seemed to me to be too heterogeneous and "scrappy." Like my original document, it gave the impression of being a dazzling patchwork of Object Lessons, Conventional Conversation, Imperative Drill, Action Chains and Free Oral Assimilation. In order to ensure the necessary variety and interest, the various threads were continually snapped, making it difficult for the teacher to follow the general development and to see the programme as a connected whole. At my suggestion, Mr. Stier had already eliminated all the paragraphs embodying systematic pronunciation exercises (these to form the basis of a new and independent Line of Approach), but in spite of this the array of diverse materials and teaching devices was bewildering, and I feared that the teacher using the book would be unable to "see the forest on account of the trees."

Of all the Lines of Approach, this one appeared to be the most complex and the one presenting the largest number of difficulties from the point of view of the course-designer and the teacher.

I might indeed have contented myself with the Berlitz type of Direct Method treatment, but those who know the Berlitz book will agree that the treatment is sketchy in the extreme; the "lessons" are mere outlines to be expanded and augmented by the competent and experienced teacher. Berlitz does not appear to have realized the necessity for the pupil to mechanize type-sentences and to derive from these an unlimited number of subsidiary sentences and combinations; the pupil is assumed to be a super-learner, remembering everything at first hearing, and forgetting nothing. Moreover the highly organized systems of *Action Chains* and of *Drill-like Conventional Conversation* do not lend themselves to off-hand treatment.

After many vain attempts to give a homogeneous treatment to a heterogeneous mass of material, I began to see the only satisfactory solution. I had already split up the Complete Course into several component parts (each a "Line of Approach" with its own functions, technique and treatment); I had already effected a further separation by isolating the "Ostensive" and "Contextual" from each other; I would now go one

step further and split up the "Ostensive" into its component parts, isolating each so that it might contribute its share to a co-ordinated whole without confusion to the eye or mind.

This work of dissection was soon accomplished, and *English Through Actions* resolved itself into a series of five booklets (all to be contained within a single cover) and bearing the following designations:

Section 1. Collective Imperative Drill.

Section 2. Individual Imperative Drill.

Section 3. Conventional Conversation.

Section 4. Free Oral Assimilation.

Section 5. Action Chains.

Each of these "Sub-lines of Approach" or "Sections" is presented as a complete entity, each with its special technique and system of grading.

This arrangement, in my opinion, has the following advantages:

1. The teacher is free to select or to reject at his discretion any section or sections, according to their degree of suitability or unsuitability for his purpose.

2. It is likely to satisfy the conflicting claims of teachers who require the fullest and most detailed indications, and of those who prefer an outline treatment.

3. It shows all the reasonable possibilities of development without requiring the individual teacher to observe them all to the letter.

4. It provides the maximum of teaching material with the minimum of detailed instructions. Instead of steering a middle course between the Scilla of the over-organized and the Charybdis of over-free treatment, it presents Scilla and Charybdis conjointly in one volume.

"Divide and Conquer" says the adage. I have divided, and trust that the teacher will thereby be enabled to conquer the difficulties and perplexities that he may encounter in his efforts to teach English through the medium of actions, gestures, objects and demonstrations.

In the preparation of the speech-material, my daughter has assisted me to such an extent that I can do nothing less than to consider her as a joint author. The sections for which she is particularly responsible are the *Individual Imperative Drill* and the *Free Oral Assimilation*.

HAROLD E. PALMER.

Tokyo, October. 1924.

THE TECHNIQUE OF SPEECH-TEACHING.

WITH SPECIAL APPLICATION TO THE DIRECT ORAL METHOD.

I. "SPEECH" AND "LANGUAGE."

"English" considered as *Speech* is a very different thing from "English" considered as a *Language**. The former consists of the psycho-physical activities which are performed by individuals in conveying or receiving thoughts and emotions by the medium of the English language. The latter consists of the set of linguistic conventions embodied in the English dictionary and the most complete English grammar ever written or conceived; it is a *code*. By an unfortunate terminological accident, these two different things are represented by the one word "English."

English as *Speech* is acquired by the English child at an early age, and before he is five years old he is perfectly proficient in exercising the psycho-physical activities involved. Incidentally he has come to learn much about the code, but no serious attempt is made to teach him the code until at school he begins his study of formal grammar.

The work of the teacher of English Speech is very different from that of the teacher of the English Language. The former is witnessed almost ideally in institutes where English deaf and dumb children are trained to speak, read and write. The latter has its extreme development in the class-room where English Language and Literature is the subject of study.

The foreign student taking his English Lessons is primarily concerned with English as Speech. Unlike the English child, he has not formed any English-using habits; he requires an intensive training in the fundamental habits of English speech. His teacher must be prepared to start at the very beginning and to train him in the art of recognizing and making *sounds* both isolated and in fluent combination, of recognizing and uttering *words* both isolated and in fluent combination, of associating words and word-groups with their meanings, of forming new combinations on the model of those previously mechanized; in short to train him in the elementary and fundamental speech activities.

There are comparatively few teachers of English Speech; for the matter of that, there are few teachers of French Speech, German Speech, Japanese Speech etc. Apart

* See *M. morandum on Problems of English Teaching in the Light of a New Theory*, paragraphs 9 to 19.

from those who have been trained in institutions for the deaf and dumb, few have been trained to teach their native speech. Those who are called to the exacting but inspiring task of creating new users of English have perforce to start their work ignorant of the first principles of Speech-training, for no Board of Education in any country has so far seen the necessity for training those who are to devote themselves to the mission of pushing beyond its national limits the use of the mother-tongue*.

Most recruits to the international army of linguistic missionaries have come from the ranks of teachers of the language-code, and these, without passing through any sort of Speech-training Institution, start to work in their new profession with no other qualifications than the tradition and technique of their old one.

Imagine however such an Institution. Imagine the advent of one who for many years has been engaged in teaching the finer details of the language-code and in inculcating the traditions and precepts of the classical school of literature. Conscious of his erudition, of his method of interpreting old-, middle- and modern-English classics, of his scholarship and of his philological knowledge, he comes to take his first lesson in the teaching of his native speech. He is handed a box of matches and is told to talk about it for 30 minutes to a class of 30 foreign boys (ignorant of English), and to cause his pupils to talk about it. To ask an architect to give a demonstration of bricklaying would be more reasonable, for probably the average architect does know a good deal about bricklaying.

The erstwhile teacher of the English language will probably manifest either bewilderment or disgust. He will protest against the triviality of the proceedings. Hercules

* "It is indeed curious to reflect that, although there must be thousands of people teaching their native language to foreigners, hardly a single one has ever received any professional training whatever; every one has had to pick up his subject in some haphazard way, and those who do become expert do so by dint of their own personal and unguided efforts. I do not say that most of them perform their work inefficiently, but I do say that if they do perform their work efficiently it is due to fortuitous circumstances.

Hence it is that so many teachers of foreigners neither seek nor desire advice, pretexting, as well they may, that no institution exists that is competent to train them, and that they know their business as well as (or better than) any persons who may claim to have expert knowledge in this matter.

For this profession of teaching one's native language to foreigners is a curious one in the sense that it is at present the business of no Education Authority of any country to encourage it or to improve it. Why should the English Board of Education spend energy and money for the benefit of non-English students of English (generally foreigners)? Why should the French Ministry of Instruction concern itself with the troubles of foreign students of French? Why should the Japanese Department of Education trouble about the needs of those foreigners who want to learn Japanese? Charity begins at home.

The inevitable consequence of all this is that professional teachers who start for the first time to teach their own "language" to foreigners must tend to work in much the same way as if their students were fellow-countrymen.

English children require no specific training in hearing and making English sounds, then why should the foreign student of English require such training? English children require no specific drills in mechanizing or in forming direct semantic associations, then why should the foreign student of English require such drills? English children require no specific instruction in the art of building up simple sentences in imitation of previously learnt Speech Material, then why should the foreign student of English require such instruction? And so the most fundamental training, drilling and instructing of foreign students of English is neglected. —Appendix B to the *Memorandum on Principles of English Teaching* pp. 74, 75.

in the toils of Omphale was equally distressed. But if the teacher of foreign children (or adults) is to succeed in his new mission, he must know how to talk about a box of matches in such a way that his foreign beginners will understand him and join in conversation with him.

In these new conditions, (perhaps ignorant of the language of his pupils) he may feel utterly lost. He is not allowed to use a text-book; he must not call upon his pupils to read (for they have never learnt to read his language), he cannot translate a text to them nor ask them to translate a text to him.

The teacher who for years has been teaching his native school-children how to read and write, and to get rid of their provincialisms will find himself equally perplexed when dealing for the first time with a class of pupils to whom his language is a foreign language.

Both types of teachers, I repeat, find themselves at a loss in their new conditions. The less conscientious will not worry, but will probably content themselves with desultory "free conversation" and suchlike wasteful forms of the pupil's energies. The more conscientious, after a period of despair, will take to experimentation and, with good luck, will find a way.

One of the purposes of the present book is to provide such teachers with the fullest indications concerning the new types of work that they are called upon to perform, and to furnish them with the teaching material which is most likely to produce good results.

I had intended in the first instance to set forth a detailed programme in terms of Lesson I, Lesson II, Lesson III....., each replete with the fullest instructions, but this course proved to be impossible or inexpedient. It would have meant, among other things, a needless repetition, page after page, of instructions or hints which could be given once for all at the outset.

II. THE FOUR PHASES OF ASSIMILATION*

One of the first things that a teacher of Speech to foreigners should know is that new or unfamiliar Speech Material is generally assimilated by the student in successive phases. Some of the teachers whom I am at present addressing may themselves be endeavouring to acquire the speech habits of some foreign language. I sincerely hope that this is the case; for such teachers, comparing their experience with the statements I am about to put before them, will better appreciate the necessity for grasping the nature of the processes which underlie the learning of a foreign language.

* From the point of view of the teacher, this will be "The Four Phases of *Inculcation*."

from those who have been trained in institutions for the deaf and dumb, few have been trained to teach their native speech. Those who are called to the exacting but inspiring task of creating new users of English have perforce to start their work ignorant of the first principles of Speech-training, for no Board of Education in any country has so far seen the necessity for training those who are to devote themselves to the mission of pushing beyond its national limits the use of the mother-tongue*.

Most recruits to the international army of linguistic missionaries have come from the ranks of teachers of the language-code, and these, without passing through any sort of Speech-training Institution, start to work in their new profession with no other qualifications than the tradition and technique of their old one.

Imagine however such an Institution. Imagine the advent of one who for many years has been engaged in teaching the finer details of the language-code and in inculcating the traditions and precepts of the classical school of literature. Conscious of his erudition, of his method of interpreting old-, middle- and modern-English classics, of his scholarship and of his philological knowledge, he comes to take his first lesson in the teaching of his native speech. He is handed a box of matches and is told to talk about it for 30 minutes to a class of 30 foreign boys (ignorant of English), and to cause his pupils to talk about it. To ask an architect to give a demonstration of bricklaying would be more reasonable, for probably the average architect does know a good deal about bricklaying.

The erstwhile teacher of the English language will probably manifest either bewilderment or disgust. He will protest against the triviality of the proceedings. Hercules

* "It is indeed curious to reflect that, although there must be thousands of people teaching their native language to foreigners, hardly a single one has ever received any professional training whatever; every one has had to pick up his subject in some haphazard way, and those who do become expert do so by dint of their own personal and unguided efforts. I do not say that most of them perform their work inefficiently, but I do say that if they do perform their work efficiently it is due to fortuitous circumstances.

Hence it is that so many teachers of foreigners neither seek nor desire advice, pretexting, as well they may, that no institution exists that is competent to train them, and that they know their business as well as (or better than) any persons who may claim to have expert knowledge in this matter.

For this profession of teaching one's native language to foreigners is a curious one in the sense that it is at present the business of no Education Authority of any country to encourage it or to improve it. Why should the English Board of Education spend energy and money for the benefit of non-English students of English (generally foreigners)? Why should the French Ministry of Instruction concern itself with the troubles of foreign students of French? Why should the Japanese Department of Education trouble about the needs of those foreigners who want to learn Japanese? Charity begins at home.

The inevitable consequence of all this is that professional teachers who start for the first time to teach their own "language" to foreigners must tend to work in much the same way as if their students were fellow-countrymen.

English children require no specific training in hearing and making English sounds, then why should the foreign student of English require such training? English children require no specific drills in mechanizing or in forming direct semantic associations, then why should the foreign student of English require such drills? English children require no specific instruction in the art of building up simple sentences in imitation of previously learnt Speech Material, then why should the foreign student of English require such instruction? And so the most fundamental training, drilling and instructing of foreign students of English is neglected. — Appendix B to the *Memoandum on Problems of English Teaching* pp. 74, 75.

phase may conveniently be termed the *Recognition Phase*.

I am aware that the term *Recognition* is not an ideal one, for it is possible to *recognize* a given unit without knowing its meaning, as when we say: "I have just heard you mention the name of somebody; it is rather a difficult name and I can't repeat it (in fact the group of sounds composing it has already faded from my memory); the name is familiar to me however, I have heard it before, I *recognize* it, but I can't recollect for the moment who the person is." As a designation of Phase II, however, the term *recognition* will suffice, provided that we interpret it in the sense of *Recognition (vague or precise) of the meaning of a given word or chain of words*. Good examples are furnished by pupils going through their daily "Imperative Drill." They hear the orders, they are perhaps unable to form complete acoustic images; they would not be able to imitate or to reproduce the words contained in the order, but they *recognize* the chain of syllables contained in the order, and they probably execute the order.

PHASE III. IMITATION.

If the unfamiliar unit is very short (one or two syllables), or is composed entirely of familiar speech-sounds, or has a strong acoustic resemblance to some previously-learned unit (e.g. an accidental resemblance to some word or word-group in our own language), we are immediately able to form a more or less accurate acoustic image, and are therefore able to utter it ourselves, i.e. to imitate (mentally or audibly) what we have just heard.

We may conveniently call this the *Imitation Phase*, using the term in the sense of *Phase during which we are able to utter a word or chain of words more or less accurately in imitation of what we have just heard*.

The meaning of the unit may be unknown to us, in which case the Perception and Imitation Phases (i.e. Phases I and III) pass into each other without the intervention of the Recognition Phase (i.e. Phase II). This is common in the case of young children, who, at a certain age, delight in echoing the (to them unintelligible) words and sentences uttered by adults in their hearing.

PHASE IV. REPRODUCTION.

The final phase of learning a Speech-Unit is that in which we are able by dint of memory to reproduce (after a more or less considerable lapse of time) a given word or chain of words previously perceived, recognized and imitated. This we may call the *Reproduction Phase*. We must however observe here again that the phases of Perception, Imitation and Reproduction may succeed each other without the intervention of the Recognition Phase (as defined). It is possible to perceive a Speech-Unit, to produce it by immediate

A still more earnest hope of mine is that the reader will not dismiss (either as being trivialities beneath his attention or as profound and unfathomable mysteries beyond his comprehension) after a single glance the indications that I am about to set forth for his guidance and help. He who teaches his own Speech to foreign students is necessarily a technician, and a technician must not be afraid of technique nor of technical terms.

Take for example the technical term *Speech-Unit*. I use this frequently and for a very good reason, a reason which the reader should appreciate: I use it in order to avoid the constant repetition of the circumlocution "*syllable, group or chain of syllables, word or word-group or chain of words used in connected speech, such as phrases, locutions or sentences.*" For, mark you, in learning or in teaching "Speech" we can draw no rigid distinction between the teaching of the syllable (or word) *cat* and the teaching of such units as *the cat, black cat, catalogue, category, look at the cat, cat o' nine tails, a cat's an animal* etc., etc.

For the teacher and learner of Speech (as distinct from the Language-Code) is concerned with what de Saussure calls *la chaîne parlée*, that is, the chain of spoken syllables or the succession of acoustic images.

The process of learning a new Speech-Unit (see definition above) in a language more or less unfamiliar to us is not a simple one. It may conceivably (and in the case of the young child generally does) consist of four distinct phases.

PHASE I. PERCEPTION.

While listening to our teacher (or any other person) who is speaking the unfamiliar language, we perceive once or more a given Speech-Unit. We do not know the meaning of the unit; so faint is the acoustic image that we form, that we cannot even repeat the unit after the teacher, far less reproduce it after an interval of time. We *hear* the unit, we note that it exists, we may note that it is unfamiliar, and there is an end of the matter for the time being. If we never have any further occasion of hearing the Speech-Unit, it will be for all practical purposes as if we had never heard it at all. This phase may conveniently be termed the *Perception Phase*.

PHASE II. RECOGNITION.

We perceive the unfamiliar Speech-Unit. Perhaps at the same moment a gesture on the part of the speaker, or the circumstances in which the unit is uttered causes us to become aware of its meaning, and an association is formed between the unit and its meaning. At a subsequent hearing, the unit may call up in our minds its meaning. We may recognize the unit and identify it; it is no longer a meaningless sound or chain of sounds. This

teacher *The book's on the desk* etc., mimicking his pronunciation, intonation etc. In the margin of the text, this phase is indicated by the capital letter *C*, the symbol *C* standing for the *Imitation Phase*.

Still later, the pupils will be tested in their capacities for remembering speech-material previously perceived, recognized and imitated. Those portions of the text considered suitable for such tests are marked by the capital letter *D* in the margin, the symbol *D* standing for the *Reproduction Phase*.

III. TYPES OF STIMULUS AND REACTION.

The teacher teaches and the pupil learns; this is a truism so obvious as to give the impression of a trivial playing upon words. We should however examine the statement, and come to realize exactly what it means in terms of class-room procedure. If the term *teach* means *cause to learn*, then we may say that the teacher causes the pupil to learn and the pupil learns—another obvious truism. But how does the teacher cause the pupil to learn? What does he actually do? How may we describe concisely and accurately the sum of the class-room activities on the part of teacher and pupil? I suggest the following formula: *The teacher applies such stimuli to the pupil as will cause him to react to them, each stimulus and reaction being calculated to make the pupil more proficient in using the language.*

The teacher holds up a book and says "Book" (or "A book" or "This is a book"); that is the stimulus. The reaction on the part of the pupil consists in associating the word *book* and the object *book*.

The teacher (with or without gesture) says to the pupil *Take the book*; that is the stimulus. The pupil takes it; that is his reaction.

The teacher asks the pupil a question: Is this a book? (all questions are from their very nature demands for reactions). The pupil reacts by saying *yes* or *no*.

The teacher tells the pupil to utter (or to write) a word, word-group, sentence or passage which he is assumed to have memorized or mechanized. This command is the stimulus; the pupil's compliance with the command is the reaction.

Look at it whatever way we will, the sum of class-room activities is one long succession of stimuli applied by the teacher, and reactions on the part of the pupil.

The good teacher chooses the stimuli in such a way as to bring about a successful and useful reaction; the more successful the reactions the greater the number of stimuli which can be applied in the course of the lesson. The bad teacher chooses his stimuli so carelessly that he fails to obtain successful or useful reactions. That is the difference between the good and the bad teacher.

imitation, and to reproduce it subsequently from memory, without once having understood its meaning. This again is often exemplified in the case of young children: It is also exemplified in the case of adults who for experimental purposes learn series of "nonsense syllables" (or chains of syllables).

The four phases may overlap, or they may pass into one another by imperceptible transition, or may occur in more than one order of succession. In many cases the four phases seem indistinguishable, as when we learn a new unit *uno saltu* in one effort; for sometimes a hitherto unknown or unfamiliar string of syllables may strike our ears, become intelligible through gesture or context, and form a perfect and permanent acoustic image. Those who are unversed in the psychology of speech may imagine that this is the usual or normal process of acquiring speech material; unfortunately it is the rare exception, proved by the performances of memory-prodigies who are able to reproduce correctly a long passage or poem after one reading or of an unlimited number of foreign sentences after one hearing.

But the average school-child is not a prodigy, and does not proceed *uno saltu*, and the teacher of Speech must therefore act accordingly.

Much of the teaching material given in this book (more particularly in the *Conventional Conversation* and *Action Chains* sections) may be assimilated by the pupils in these four phases. It is indeed assumed that the teacher so far as possible will make it his concern to see that each group of material shall generally be treated in this order. Let us take as a typical example *Conventional Conversation* Series 7. This material in the first place is "*presented*" to the pupils in order that they may gain their first "*perceptions*," Those portions of the text which are assumed to be merely presented to the pupils and perceived by them, are indicated in the margin by means of a capital *A*, the symbol *A* standing for the *Presentation or Perception* Phase*.

In the second place, the pupils are expected to recognize the speech-material; they are expected to grasp the meaning of such expressions as *on the desk*, *on the chair* etc. In order to ascertain whether the pupils really do understand, we test them by asking questions to which the pupils may reply by a laconic *Yes* or *No*. This portion of the text is indicated in the margin by means of the capital letter *B*, the symbol *B* standing for the *Recognition Phase*.

Later the pupils are called upon to imitate what they hear, to repeat after the

* From the point of view of the learner, Phase I is the phase of *Perception*; from the point of view of the teacher it is the phase of *Presentation*.

What's this?	It's a book.
Where am I going?	You're going to the door.
Where's the book?	It's on the desk.
What's this made of?	It's made of wood.
What's the colour of this paper?	It's white.

- i. Execution of Orders, e.g.

Teacher: Go to the door. (The pupil does so.)

- j. Laconic Assent or Dissent by pupils to statements made by or questions asked by teacher, e.g.

Teacher: Is this a book? *Pupil:* Yes.*

Am I going to the door? No.*

- k. Recitation by Pupils of Matter previously mechanized by them, e.g.

Pupil: I'm getting up I'm going to the door I'm opening the door, etc.

- l. Conversion of a Form given by Teacher into some other form (e.g. Present into Preterite):

Teacher:

He goes home every day.

He comes here every day.

Pupil:

He went home yesterday.

He came here yesterday.

The four Phases of Assimilation (A,B,C,D,) and the above eight Types of Procedure (e,f,g,h,i,j,k,l) give the following valid thirteen combinations, each of which constitutes a Type of Stimulus and Reaction:—

THREE "PRESENTATION-PERCEPTION" TYPES:

Ae. The teacher makes statements. The pupils listen.

Af. The teacher asks and answers Homogeneous Groups of Questions.
The pupils listen.

Ag. The teacher asks and answers Sequential Groups of Questions.
The pupils listen.

TWO "RECOGNITION" TYPES:

Bi. The teacher issues orders. The pupils (collectively or individually) obey them, thereby showing that they have understood or "recognized" the meaning of the words used by the teacher.

* Instead of yes or no the pupil might merely nod or shake his head.

The art of teaching consists essentially in using the right stimulus at the right moment. If the majority of the stimuli result in faulty reactions, it means that the lesson is too difficult; the teacher is running on too high a gear. If the majority of the stimuli result in successful but useless reactions it means that the lesson is too easy; the teacher is running on too low a gear. In either case a bad use is being made of his and his pupils' time; the teaching is uneconomical.

Just as the workman should have a sufficient variety of tools, recognize the utility of each and be skilful in using each, so should the teacher of Speech have at his disposal a sufficient variety of speech-teaching devices, and know how to make the fullest use of each. In order to assist him in making his choice, full indications are given in this book (more particularly in the *Conventional Conversation* section) as to the different types of stimulus and reaction available in connection with any speech-material. The analysis and classification of these types has been exceedingly perplexing. The first step, however, was accomplished in determining the four *Phases of Assimilation* (dealt with in the previous section) and marking them respectively by the symbols *A, B, C* and *D*.

My next step was to determine eight types of procedures, marking each by the symbols e,f,g,h,i,j,k and l:—

e. Statements, e.g.

This is a book,
I am going to the door,
If there isn't any chalk, I can't write on the blackboard.

f. Homogeneous Groups of Questions and Answers, e.g.

What's this made of?	It's made of wood,
What's this made of?	It's made of glass,
What's this made of?	It's made of metal,
What's this made of?	It's made of leather,
What's this made of?	It's made of paper.

g. Sequential Groups of Questions and Answers, e.g.

Is the book on the desk?	Yes, it is.
Is the book on the chair?	No, it isn't,
Where is it, then?	It's on the desk.
What's on the desk?	The book is.

h. Mixtures of the Questions and Answers previously set forth in group-form (f or g), e.g.

The teacher of elementary Speech must strive above all to obtain from his pupils *immediate reactions and clean responses*.

IV. IMMEDIATE REACTIONS.

Students of Speech must form the habit of responding immediately to various stimuli. They must observe immediately, must mimic immediately, must so fuse the words to their meanings that one evokes the other immediately, must become so expert in analogical constructions that they can immediately form Derivative from Basic Speech-Material. The young child reacts immediately or not at all. Students must learn, for example, to answer questions without hesitation or delay; they must be prepared to name an object immediately it is shown to them; they must learn how to perform the operation of substitution not only accurately but promptly. As for mechanizing, the production of a succession of syllables without a break is an essential part of the process.

The average student of the present day tends rather to reflect and to calculate before he reacts; he is rarely encouraged to react promptly, for the necessity for prompt reactions is not evident to those who have not given serious attention to the nature of speech activities as distinct from the study of the language itself as a code.

The only certain way of causing pupils to fuse together the words of a foreign language with the thoughts for which they stand is that procedure which consists in its essence of a rapid-fire of stimuli and reactions (such as questions and answers). Rapid-fire does not mean one question and one answer per minute but from ten to twenty questions and answers to the minute. One of the characteristics of language students is their inability to react promptly. Imagining that language study is primarily (or wholly) concerned with the developing of the reasoning and analytical powers, they underrate or despise all types of work designed to make them expert in "snap-reactions."

As Bloomfield rightly says in his *An Introduction to the Study of Language* :—

"If the first foreign language is begun later than the twelfth year or so, we find a growing disinclination on the part of the pupil to go through the constant practice by which alone success is attainable. Older students who have never before studied a language are too exclusively practised in conscious, logical grouping of facts to accept the repetition of what is already understood but not yet assimilated; when they have grasped the "meaning" of a text in terms of the native language, they are disinclined to go on using the text with attention to the foreign expression. The necessary simplicity as to content of the elementary texts also bores them. At the age of ten or twelve, on the other hand, the pupil is attracted by the novelty of what he learns, enjoys the growing power of expression and understanding in a new medium, and the playing at being something strange (e.g. an ancient Roman, a German, or a French-

- Bj. The teacher makes statements or asks questions. The pupils (either by a laconic *yes* or *no* or by a nod or shake of the head) show that they have understood or "recognized" the meaning of the words used by the teacher.

THREE "IMITATION" TYPES:

- Ce. The pupils (collectively or individually) repeat after the teacher statements (laconic or other) uttered by him.
 Cf. The pupils (collectively or individually) repeat after the teacher Homogeneous Groups of Questions and Answers uttered by him.
 Cg. The pupils (collectively or individually) repeat after the teacher Sequential Groups of Questions and Answers uttered by him.

FIVE "REPRODUCTION" TYPES.

- Df. The teacher asks questions in the form of Homogeneous Groups. The pupils (collectively or individually) answer the questions.
 Dg. The teacher asks questions in the form of Sequential Groups. The pupils (collectively or individually) answer the questions.
 Dh. The teacher asks questions in mixed order. The pupils (collectively or individually) answer the questions.
 Dk. The pupils, in response to some appropriate stimulus, recite words, word-groups, lists of words (such as numerals, days of the week, names of animals) or sentences previously mechanized.
 Dl. The pupils, in response to some appropriate stimulus, convert words or sentences furnished by the teacher into some other form (e.g. *book* to *books*, *child* to *children*, *go* to *went*, *long* to *length*).

These, then, are the thirteen types of Stimulus and reaction which will be found of utility in teaching Speech. Most of them have been embodied in the present book and, in the *Conventional Conversation* and the *Action Chains* sections, are indicated by the appropriate symbols in the margin. Thus the marginal reference [Ae. Ce.] means: The matter contained in this paragraph may be used as statements made by the teacher (the pupils merely listening) or as statements made by the teacher, each to be repeated after him and in imitation of him by the pupils,

And so, profiting by my experience as a learner of German, I strove to become more proficient as a teacher of English. I simplified the questions; I required none but simple answers. I gave my students every opportunity for producing the kind of reactions which I so desired.

All my experience and experiments go to show that no amount of sentence-constructing ingenuity will compensate for the inability to produce cleancut responses. The pupil may exhibit skill in assembling the various sentence-parts: subject, verb, object, qualifying and modifying words, phrases and clauses; he may have a sound knowledge of the theories of grammar and syntax, but this skill and knowledge is of little practical avail unless it is accompanied by the capacity to deliver complete sentences in one span of thought.

Those who do not share this view may urge, however, that the clean-cut response cannot be expected of any except the most advanced students. They may assert that I am pleading for an impracticable degree of perfection. "To require a student," they may say, "to produce by dint of mental calculation a complete English sentence, accurate in contents and construction, is already a severe tax upon his linguistic capacities. To insist at the same time that the so-constructed sentence shall be delivered in one sustained thought-span is surely a requirement transcending the limits of reasonable expectation. Is it not demanding that the student should learn to run before he has learnt to walk?"

On the contrary, the effort to produce a comparatively short and simple sentence cleanly is less difficult than to produce a comparatively long and complicated sentence haltingly. It is not necessary for a beginner to recite long and flowing periods with the skill and readiness of a practised English orator. But when such a question is asked as "What's the colour of snow?" We have the right to expect the answer "It's white," in one prompt unhesitating clean stroke.

The student must learn to walk before he learns to run. And for this reason the English speech-material to be produced orally by the student must be speech-material of the simplest and most elementary variety; and because it is simple and elementary, we must insist that it shall be produced cleanly and unhesitatingly.

The clean-cut response is one of the indispensable conditions of progress in the study of a living language. The student either possesses a given sentence or he does not possess it. If he possesses it, he can say it unhesitatingly. True, by improvising tentatively some sort of straggling string of isolated words on the off-chance of a lucky stroke, he may give the impression that he half possesses or nearly possesses the sentence, but this at best is a mere evasion, a cloak to conceal his ignorance.

But the teacher who insists that his pupils shall execute his requirements is morally bound to provide them with the means of executing them. If we require from our students clean responses we first train them in the art of giving clean responses; if we require from

man), nor is he intellectually too superior to the simple content of the earlier lessons."

V. CLEAN REACTIONS.

The reactions of the learner of elementary Speech must be not only immediate, but *clean*.

Some twenty-two years ago, I gave my first English lesson by the Question-and-Answer method. A simple method on the face of it; the teacher asks the question; the student does the rest. The first thing that struck me was the fact that the students would give a ragged answer to a clean question. I could make the question as simple and as elementary as possible, but the answer (however simple and obvious) would be halting and hesitating.

"What is a table generally made of?" That is a clean categoric question, admitting of one and only one equally clean and categoric answer: "It's generally made of wood." But this clean and categoric answer would rarely be forthcoming. The answer would be too short ("Wood"), or too long ("A table is generally made of wood"): it would be given slowly and hesitatingly, the student laboriously manufacturing it word by word ("Generally—pause—the—pause—table—pause—is—pause—made—pause—from—pause—wood") without cadence, without rhythm, without stress, without intonation, and, of course, without the slightest attempt at anything like English pronunciation; just a string of mere isolated words.

The faulty pronunciation worried me, of course, especially as in those pre-phonetic days I could see no effective way of teaching pronunciation. The faulty grammar and semantics also aroused in me a desire to find some means of taking up arms against this sea of inaccuracies, but over and above these things, I strove to react against this undecisiveness, against these weak and ragged responses. I longed to receive clean and firm answers, to hear at least one English sentence produced unhesitatingly and with precision.

At that time, I was taking lessons in oral German. I noted the difficulty which I, as a student, experienced in producing clean answers to the questions put to me in German. My diagnosis in this particular case was that the questions asked of me were too difficult; I was prepared (and am still prepared) to defy any student to give clean and unhesitating answers to the type of question which the teacher was in the habit of asking. The questions were mostly of that type which necessitated long and careful deliberation, with unsuspected traps and pitfalls at every moment. Nor was my teacher particularly keen that I should give clean answers; if my response was fairly correct in substance and not too atrocious in form he was satisfied, and would proceed to submit me to further and more complicated torture.

5. The teaching shall be inspired by the following formula: Progress in the study of living language is proportionate to the number of word-groups perfectly mechanized by the student.

6. In the classroom, "snap-work" shall be given a greater importance than work of the deliberative-reflective order.

There are however two possible cases in which the doctrine of the clean response may occasionally be disregarded:

(a) In a "natural-method" course designed for children under the *chūto* grade, for in such a course spontaneity and intuition are more important than precision and exactness.

(b) In special lessons intentionally devoted to the development or the testing of the pupil's capacity for abstraction and reasoning.

Moreover, on grounds of economy, we must strive for the clean response. Where a faltering response occupies from ten to twenty seconds of school time, the corresponding clean response occupies from two to four seconds. Imagine a class of thirty students each being questioned in turn. Imagine thirty answers each delivered in varying degrees of hesitation and uncertainty, and each therefore requiring repetition or correction. A faltering, uncertain answer generally means an inaudible or half-inaudible answer. The teacher fails to catch it, and calls upon the student to repeat it. The other pupils fail to hear it either, and sit there passively awaiting their turn when their ear-memory might be profiting. How many such questions can be asked and answered in the course of the 40-minutes' lesson? And how many of those minutes are actually utilized by each member of the class? It is not to be wondered at that many teachers condemn the oral lesson on the ground that it requires and wastes too much time. And in so condemning the oral lesson, they are often right, for the oral method exacts as a *sine quâ non* the prompt and clean response.

Imagine now our same class of thirty students working under the system of the clean response. It may take from one to three minutes for the teacher to complete the circuit of thirty pupils; this means that no one pupil is kept waiting longer than three minutes for his turn. While waiting he may hear or must hear the remaining 29 questions and the 29 answers; he must be alert, for his turn will not long be delayed; he has no time to doze. Or the responses may be in chorus. But chorus answers, unless clean, are valueless (for what teacher can hear thirty hesitating answers simultaneously?).

VI. THE EMBARRASSING SILENCE, AND A FEW REMEDIES.

But in spite of all his efforts the teacher may often find it difficult to obtain the

our students proficiency in "snap-work," we must first take care in the selection of material. "Snap-work," if we hush the use of the word, might be better called "snap-work," if we be careful to provide that which will replace the material which is to be snap-work for it. We must not expect clean results from a class which is not encouraged or trained to give them; when the teacher has given the material which the pupil is to accomplish, we have no right to go back to the beginning of the lesson.

To undertake oral work in language without having the material which is to be snap-work and value of the clean answer is a pitiable waste of time and the chief cause of the failure of many teachers to have known such cases. For sometimes the teacher will give the material which is to be snap-work cleanly; and we can hardly expect a clean answer if the teacher has not given the material which is to be snap-work. The teacher fails to give his pupil the preliminary work which is to be snap-work; and he can hardly expect a clean answer if the teacher has not given the material which is to be snap-work. What he has not received.

Sometimes the teacher, by withholding the material which is to be snap-work, and by encouraging gesture, will give the pupil the impression that the teacher is not giving the material which is to be snap-work. Of this mark of sympathy, the pupil is misled by the teacher's gesture, and the teacher "switches on too high a gear;" and requires the pupil to do work which is obviously beyond the capacity of even the best pupil. On the other hand, the teacher will bore his class stiff by "switching on too low a gear," and by the use of speech-material and useless repetitions of speech-material which is not to be snap-work. Sometimes the teacher, not sufficiently discriminating between the pupil's capacity for long-distance memory, will consider a lesson perfectly well prepared, and will neglect the systematic repetitions at appropriate time intervals—and then a month later is disconcerted to find the pupils dumb instead of eloquent.

The following precepts may be offered to those who are doubtful as to the proper procedure, or of their capacity to bring about the desired results:

1. The pupil shall not be required to produce any speech-unit (word, word-group or sentence) until he has had ample opportunities of hearing, reading, repeating, writing, and otherwise memorizing the said unit (or a perfectly analogous unit).
2. The quality and quantity of the speech-material forming the groundwork of the lesson shall never be in excess of the pupil's capacity for assimilating it.
3. A given lesson may be made easier by any expedient which simplifies, or reduces the material contained in it, and not by any expedients which tolerate imprecision and desultoriness.
4. The pupil shall be encouraged to observe, to imitate, and (by constant repetition at regular intervals) to retain permanently whatever speech-material he has so assimilated.

another matter. In any case however I give him the reason for my silence and it is for the teacher to decide his consequent course of action.

3. The teacher asks me (still at full speed) a question. I understand the form and body of the question, but what is obviously the chief word is unknown to me, and so I remain silent. My answer should be "I don't understand the word [so and so]" (probably "Daitai no imi wa wakarimasu keredomo [————] to iu kotoba ga wakarimasen" or, more simply, "[————] ga wakarimasen"). The teacher will therefore either endeavour to explain the unknown word to me or (perhaps better) pass the question to the next pupil.

4. The teacher asks me a question. I understand it perfectly but, either for want of the essential word in the answer or because I cannot frame the answer to my satisfaction, I remain silent. I could inform the teacher of my plight by saying "Henji ga iemasen," "Toi wa yoku wakarimasu keredomo henji ga dekimasen" or "Tekitō na kotoba ga iemasen," but unfortunately I have never been taught or trained to use these eminently useful sentences.

I suggest therefore to the teacher of English Speech that he should at the outset give his pupils a regular drilling in such sentences as

I didn't hear.

I didn't hear what you said.

I didn't hear your question.

I didn't quite hear your question.

As I didn't quite hear your question, will you say it again?

Or.....will you repeat it?

Or.....would you mind saying it again?

Or.....would you mind repeating it? etc.

I don't understand.

I don't understand your question.

I'm afraid I don't understand your question.

Please say it again more slowly.

Would you mind saying it again rather more slowly?

I don't understand the word (so-and-so).

I understood all you said except the word (so-and-so).

I understand your question, but I can't answer it.

(I understand your question but) I can't find the right word for the answer.

I can't answer; please pass,

or even simply: Pass.

I can't answer your question; please pass my turn.

immediate and unhesitating answer. His question may be followed by an awkward pause and an embarrassing silence. The pupil will either not answer at all, or will delay his answer for several seconds.

I have endeavoured to ascertain the various possible causes of this pause, for unless we know the cause or causes we cannot very well find the remedy or remedies.

On recent occasions I have taken lessons from capable teachers of Japanese; some lessons being private (with myself as the only pupil) and others collective (in which I found myself one of many pupils). I have noted my impressions and my reactions. The following are the results of my observations.

1. The teacher asks me at full speed a question (in Japanese). Either because the teacher's voice is not sufficiently loud, or because I am hard of hearing, or because of some distracting noise (such as the slamming of a door), I fail to catch the sounds and form no acoustic image. My answer should therefore be "I beg your pardon, I did not catch your words." I should be justified in giving such an answer, for the same conditions might occur even if the question had been put to me in English. Unwilling to speak English during a lesson conducted in Japanese, and not knowing how to express in Japanese the only possible answer, I remain silent, trusting that the teacher will repeat his question.

The teacher does not know whether my silence is due to shyness, deafness or ignorance. A word of guidance from me would relieve him and show him how to act.

The remedy is plainly this: I should have learnt or should have been taught once for all to use some such Japanese sentence as the laconic "Kikoemasen" or the more explicit and detailed "Sumimasen ga, yoku kikoemasen kara, mō ichido itte kudasai." I could then on all such occasions use the expression freely and unhesitatingly for my relief and to the relief of the teacher.

2. The teacher asks me at full speed a question. Either because the speed was excessive for my auditory capacities, or because the body of the question was not sufficiently familiar to me, I fail to form an adequate acoustic image. The only answer I can give should be "I'm afraid I don't understand the question," leaving it to the teacher's discretion either to repeat the question or to pass my turn and put the question to another pupil.

The remedy should be for me to have mechanized such sentences as "Sumimasen ga, o kotoba no imi ga yoku wakarimasen kara, mō ichido itte kudasai," or "Amari hayakute, yoku wakarimasen kara, mō sukoshi yukkuri itte kudasai." Or more laconically, "Wakarimasen kara, mō ichido itte kudasai."

Whether the teacher would be justified or not in repeating a sentence that I am assumed to know, or in decreasing his speed as a concession to my weakness is

Well as a matter of fact.....
 Let me think now
 Well now, let me think
 Ah, yes, let me think:
 Yes, I understand; let me think now
 Just wait a moment will you?
 Yes, just wait a moment
 Yes, I understand the question
 Oh, yes.

SUFFIXES

.....I suppose.
isn't it? aren't they? don't you? etc., etc.
I should imagine.
I think.
isn't that so?
if I'm not mistaken.
unless I'm very much mistaken.

VII. OVER-PROMPTING AND UNDER-PROMPTING.

Prompting is often a necessity. One of the functions of the teacher is to prompt the pupils who are unable to react to stimuli. Prompting is an art in itself, for as much damage can be done by over-prompting as by under-prompting. For various reasons, set forth in the foregoing sections, a pupil may fail to respond. If his inability to respond is due to his having forgotten a necessary Speech-Unit he must be prompted, if it is due to other causes, he need not or must not be prompted. In this matter the judgment of the teacher comes into play. He must use his discretion as to when to prompt and as to how much or how little to prompt or, indeed, whether to prompt at all.

As a student I am often the victim of "over-prompting." I hear the question, pause for a moment to prepare my clean answer in one superb clean cut; the teacher, misinterpreting my pause, starts a needless prompting, and my self-confidence is gone. Or, in the course of what may happen to be a rather long and complex (but clean) response, I pause to take breath and to prepare for the concluding phrase. My pause is misinterpreted by the teacher, who thereupon prompts me—and I at once break down. If my teacher does this frequently, I acquire the nervous and fatal habit of plunging into the answer so rapidly as not to give a chance to the teacher to interrupt.

Pupil. What is it used for?

Teacher. Yes, what is it used for?

Pupil. A knife used for? Now let me see..... Well now, what *is* a knife used for? Bless my soul, why a knife's used for cutting things with, isn't it?

I do suggest however that a moderate and rational use of such stopgap devices or "fillers-in" is better than the embarrassing blank silence; the teacher having no notion as to whether his question has been understood, and the pupil, through nervous shyness, unable to utter any words at all.

Especially in the "awkward period" might such devices be adopted. Later the pupil, with increasing confidence, may be encouraged to dispense with this conversational bridge.

After all, English people themselves are not always prepared to give an immediate and categorical answer to any question that might be fired at them at short range. If I were suddenly asked the question "What's a fence generally made of?" I should probably respond "A fence? Well let me see now, it's generally made of wood, I suppose" and nobody would accuse me of inability to "think in English."

If the Japanese pupil does not *say* these stopgap forms in English (and especially if his teacher forbids them) he will most certainly *think* them (and perhaps utter them) in Japanese, and we shall probably hear:

E to, Sā, E, sō desu nē etc., etc.

which is not desirable at all; in fact the utterance of such time-gaining expedients will prove that our pupil, while endeavouring to speak English, is in reality "thinking in Japanese." To choose the lesser of any two evils is a wise procedure, and rather than hear or sub-hear the reiteration of Japanese time-gainers, I should welcome even an abuse of English fillers-in and stopgap expressions, or of "echoed questions," and I think that most teachers will agree with me.

I suggest among others the following fillers-in.

PREFIXES

Well,

Well now,

Let me see,

Well, let me see

Well now, let me see.....

Well let me see now

Well I suppose.....

treated at any previous sitting has already, to a large extent, been forgotten by the pupils. To conclude a lesson on say page 59 and to begin the next lesson at page 60 is a procedure highly suggestive of cramming. It must be left to the discretion of the teacher to decide in what degree the principle of overlapping progression should be carried out. The following varieties (expressed symbolically) may be suggestive.

ab,	bc,	cd,	dc,	etc.,
abc,	bcd,	cde,	def,	etc.,
abc,	cde,	efg,	ghi,	etc.,
abcd,	bcde,	cdef,	etc.,	
abcd,	cdef,	efgh,	etc.,	

The prevalence of what psychologists call *plateaux* (periods during which the pupil makes no progress) is very largely due to the contrary procedure, which for the sake of contrast we may call "End-to-End-Progression."

IX. SUB-PERIODS

A school-period generally lasts about forty-five minutes. During the first two years at least, a whole period should never be spent on any one form of work. In the first place, a change of work is always productive of interest; apart from considerations of interest however, variety is essential.

If the present book were used to the exclusion of any other for a given class, a sub-period might well be divided into five sub-periods of 9 minutes, each being devoted to any one type of work set forth in this book. Or the teacher, according to his discretion, may make some periods longer and others shorter.

As a matter of fact however there will be other claims on the precious 45 minutes, for a portion (even a considerable portion) of each period must be devoted to forms of work not figuring in the present book, notably systematic exercises in ear-training and pronunciation.¹ Before the teacher has advanced very far in the present book, he may find it necessary to make use of a further Line of Approach viz. "English Through Questions and Answers."² It is therefore evident that the time devoted to the English lesson during the first year will be very fully occupied with these fundamentally important speech-teaching forms of work, and that, apart from all questions of desirability or undesirability, considerations of time will probably preclude the possibilities of introducing prematurely forms of work relating to reading and writing.

1. A section of the Complete Language Course to be entitled "Systematic Exercises in English Pronunciation," is now in preparation and will duly be published by the Institute.

2. Now in preparation by the Institute.

I am praying that I may achieve my sentence unhelped and alone, and while I am "thinking the foreign sentence" I am thinking simultaneously in English: "I do hope my teacher won't give me any unsolicited help, because if he does, I shall break down." With the result that I can't think the foreign sentence at all.

On other occasions, however, I may come to a dead stop in the course of my otherwise clear and decisive sentence. I have broken down for want of a forgotten or unknown word. The seconds pass by, and with my eyes I send out a frantic S.O.S. for help ("Please, please, just supply me with the missing word; you must surely know that I have broken down merely for the want of one word."). And on this occasion the teacher does not prompt me, but repeats the question wearily again and again ("What's the good of your repeating that perfectly understood question when all I want is the one missing word in the answer?"). Or else the teacher does supply the missing word—and, to my dismay, the remainder of the sentence as well; just that part of the sentence that I know best!

It is at times difficult to distinguish between over-eagerness or sheer laziness on the part of one's pupils. The teacher who has come to know his class and the individuals who compose it will have no difficulty in diagnosing the two extreme types, and will act accordingly.

I have heard teachers correct where correction is unnecessary; in other cases I have noticed them refrain from correcting when correction was necessary. There are inaccuracies of all degrees, from the most venial to the most mortal; it is for the teacher to judge the degree of offense against the standard. Over-correction and over-prompting will have the effect of undermining the self-confidence of pupils—they will be reduced to speechlessness; under-correction and under-prompting will result in laxity, pidgin-speech and other undesirable consequences. The teacher of Speech who understands (consciously or unconsciously) the technique of his work will make few errors of judgment; the amateur or inexperienced teacher will make many. As a student of foreign speech I have suffered much either from the exaggerated activities of my teachers or from the neglect of those who have been regardless of their function as prompters or correctors.

VIII. OVERLAPPING PROGRESSION.

This term may serve to designate the mode of progression most likely to ensure continuity and retention. It may be summed up as follows: *Every new lesson to begin by the repetition of a portion of the lesson immediately preceding.* Instead of assuming that a given group, series, stage of development (or whatever the unit may be) has been completely mastered at a single sitting, the teacher should rather assume that the matter

To adopt the contrary procedure is at times equally unsatisfactory, but for a different cause. While it is possible to say *I am dropping these pieces of chalk* and to suit the action to the word, it is practically impossible to say *I am dropping this piece of chalk* in the short interval between the releasing of it and its arrival on the floor. Much depends, of course, on the length or shortness of time occupied by the activity; such activities as writing a word on a blackboard, reading a book, pushing a desk, pulling a chair, tearing a sheet of paper into pieces, cutting a match into pieces, etc., lend themselves particularly well to the progressive conjugation; whereas activities such as dropping a match, opening a book, cutting a piece of string, etc. are already accomplished before the teacher can finish his sentence.

Another difficulty in connection with the Present Progressive tense is due to the fact that the expressions *I am coming*, *I am coming back*, *I am going*, *I am going out* etc., have also a future meaning (*I am going there next year*). Nor is this all; a large number of English verbs are insusceptible of being used in the Present Progressive tense unless they happen to express a peculiar or exceptional meaning. Thus, we cannot say *I am seeing the book*, *I am being here*, *I am having a pencil*, etc., (but we can say *I am seeing to the matter*, *I am being followed*, *I am having a lesson*).

This difficulty has been particularly acute in those two highly systematized sections entitled *Conventional Conversation* and *Action Chains*. In the former case no other solution seems possible than to make as extensive a use as possible of such activities as may be expressed by the Present Progressive. It may be well for the teacher to note that in one of the other Lines of Approach entitled *English Through Questions and Answers*, for reasons which will be obvious to the user of that book, an exclusive use has been made of the Non-Progressive present.

In the section entitled *Action Chains*, the solution was quite easy: the persons performing the actions use the Present Progressive, but when, at a later stage, they relate what they do *every day*, they use the ordinary (Non-Progressive) present tense.

In this whole question it is for the teacher to use his judgment. He must however always insist that the answer should correspond to the question. *What do you do?* requires as an answer *I write*, *I read*, etc., and *What are you doing?* requires *I am writing*, *I am reading* etc.

2. THE PAST TENSES.

A perhaps still greater difficulty occurs when it comes to discriminating between the functions of the Preterite (*I took*, *I wrote*,) and the Present Perfect (*I have taken*, *I have written*). The importance of the distinctions involved, and the difficulty in making foreign students understand and observe such distinctions are generally both under-

X. PROPERTIES

At the beginning of each lesson, the teacher will make sure that he has conveniently close to hand the various objects which are likely to be used in the course of the lesson. If a reference is going to be made to "a Japanese book," as contrasted with "an English book," the teacher must make sure that a Japanese book is available. Should a Japanese book by oversight not be available, he must not say "Let's pretend that this is a Japanese book." In the case of such an oversight, he would have to cut out any reference to a Japanese book. Nothing is so likely to spoil the smooth working of a lesson as interruptions or hesitations arising from the absence of the necessary "properties."

NOTES CONCERNING THE TREATMENT OF CERTAIN DIFFICULTIES CONNECTED WITH ELEMENTARY ENGLISH GRAMMAR AND COMPOSITION.

1. THE PRESENT TENSES.

An ever-recurring difficulty in the teaching of English by means of the Direct Method is the distinction between the classical present tense (*I get up*) and the progressive present tense (*I am getting up*). As compared with the more comprehensive French *je me lève* or the German *ich stehe auf*, either English form seems more or less awkward and unnatural. (A very similar difficulty is experienced by those who are teaching Japanese by the Direct Method, when considerable doubt exists in the choice between *okimasu* or *oiteimasu*, *torimasu* or *totteimasu*.) To intermingle the two forms during the first lessons tends to confuse the beginner, who is generally unable to assimilate two forms the semantic difference between which is not clearly marked. Some teachers of English therefore would confine themselves to the form *I get up*, *I take*, for quite a long period, introducing *I am getting up*, *I am taking*, at a later period. They would do this under the pretext that the former, to their minds, is the true present tense and the latter a mere periphrastic form. This reason, sound or unsound, cannot excuse the incorrect semantic association of *I get up*, *I take*, with the ostensive performance of such actions. In actual speech usage, it is only the stage magician or a demonstrator in a science class-room who would accompany his actions by verbal statements in the simple present tense ("Now watch me closely, Ladies and Gentlemen, I take this hat, I take this coin, I place the coin in the hat and cover the hat with this handkerchief....." etc.). To say *I go to the door* when one is actually going to the door or *I open the door* when one is actually opening it may be good dramatic English, but few would dare to call it natural English.

3. SHALL—SHOULD, WILL—WOULD.

It is admitted throughout the English-speaking world that the subject suggested by the four words given above is extremely complex. Not only does usage differ from region to region, but it differs also according to the style of speech; the older classical usage also differs very greatly from the modern style.

The safest line to follow when teaching elementary English speech is to consider the following paradigm not only as constituting the most normal and neutral future and conditional, but also as being a scheme to which no exceptions need be made. It involves the smallest risk of ambiguity. Moreover the scheme is consistent with classical usage.

POSITIVE
I, We SHALL
You WILL
He, They WILL

I, We SHOULD
You WOULD
He, They WOULD

INTERROGATIVE
SHALL I, we?
SHALL you?
WILL he, they?

SHOULD I, we?
SHOULD you?
WOULD they?

which may be summed up as :

<i>pers.</i>	I	?
1st	S	S
2nd	W	S
3rd	W	W

The form *will you* is abundantly used; but this is no normal future, but an expression practically equivalent to *please* or *be so good as to*.

Shall you go? = Do you intend to go?

Will you go? = Please go.

Shall he is frequently used, but not as a pure future. Compare

Will he go? = Has he the intention of going?

Shall he go? = Don't you think he had better go?

estimated by the average teacher, who is too often inclined to agree with his adult pupils that the distinctions are too fine to warrant serious study. But dare we dismiss as trivial errors such productions as *Where have you been yesterday morning?* or *Did you write to him yet?* Can we afford to pass the expression *The doctor came?* when the speaker really means *The doctor has come?* Would the business man be satisfied with his clerk, who writes to a debtor saying *This amount was owing to us for three months* instead of *This amount has been owing to us for three months?*

The explaining of complex and involved semantic distinctions, however important they may be, hardly came within the scope of the present book.¹

In the present book however examples of the two tense-types occur, and the pupils must be made to observe that a distinction between them exists, even if they fail to grasp the distinction.

They may certainly be trained to associate the Preterite with an expression of time completely past (*I got up yesterday*) and to associate the Present Perfect with the expression *now*.

A more confusing case occurs when we compare *I took it just now* with *I have just taken it*. While realizing the fact that the two rival expressions have a similar semantic content, we also realize that the respective modes of thought underlying them are very different. The all-important thing however, in the present connection, is to nip in the bud the tendency (almost universal among foreign students of English) to use respectively *just* and *just now* in the wrong places, or indeed to make no distinction whatever between them. They must be trained, even by dint of mechanical repetition, to form the habit of saying "I took it just now" and "I have just taken it."²

Here again, the teacher should insist above all on the students listening so carefully to the form of the question or stimulus that they will use the same form in their response. Thus if the teacher asks *What have I just done?* the pupil will answer *You have just taken the book*, and not *You took the book just now*; if the teacher asks the question *What did I do just now?* the pupil must not answer *You have just taken the book*. This is indeed an excellent and most typical example of the necessity (on which I continually insist) for the pupils to observe each word uttered by the teacher and to prove by the wording of their answer that they really have observed.

¹ A fitting place for explaining such distinctions and for drilling the students into feeling them, and into making them, is in the Line of Approach devoted to Grammar and Structure, or in some book designed to teach elementary composition.

² A third form, of course, exists, viz. *I just took it*, in which case *just* has an entirely different meaning (i.e. merely, only). In view of this third form and in view of the fact that *just now* has also a present meaning (*I am rather busy just now*) it is all the more important to make the first distinction.

sion *I've got a book*, *have got* is the present perfect tense of the verb *to get*, the word *have* being auxiliary and the word *got* a past participle.

Unfortunately however, neither form is what may be called "neutral" or "colourless" English; as the one type inclines towards the classical and archaic, so does the other incline towards the purely conversational. The use of either form in the class-room has its advantages and disadvantages; the choice between the two evils must be left to the teacher's judgment. The teacher may bear in mind, however, that the most eminent authorities on the teaching of Speech favour the use of the freer and more familiar expression. The reasons are not far to seek; it is only in accordance with the natural process of Speech-learning to become acquainted with the familiar before the formal, the spoken before the written and the modern before the archaic.

In this book the less classical expression has been used almost throughout.

5. NON-SUBJECT *WHO* AS COMPARED WITH *WHOM*.

Most of what has been said above (concerning *have* and *got*) applies with equal force to the point about to be treated. *Whom did you see?* is certainly classical; *Who did you see?* is conversational, each perfectly "correct" in its own domain. Edward Sapir in his remarkable book "Language," devotes many pages to an analysis of the causes which are slowly but effectively driving *whom* into the limbo of dead words.

The use in the class-room of either *Whom did you see?* or *Who did you see?* has its advantages and disadvantages. Here again the choice between two evils must be left to the teacher's judgment. In this book, the word is shown as *who(m)*.

The difficulty is increased when the word *who(m)* is used in connection with a preposition; *To whom did you give it?* is severely classical; *Who did you give it to?* is conversational; but *Whom did you give it to?* is neither, and *To who did you give it?* is unknown. In such cases, therefore, the teacher is given the choice between the first two forms.

6. THE END-POSITION OF THE PREPOSITION.

There is a popular linguistic superstition to the effect that to place a preposition at the end of a sentence always and in all circumstances constitutes a solecism. Some concede that the end-position is permissible in the spoken but not permissible in the written language; the story is familiar to us of the school-master who, correcting one of his pupils' compositions roared out: "Smith, how often have I told you you musn't use a preposition to finish a sentence with!" The fact of the matter is that the end-position of the preposition is at times the only position possible in both the classical and the colloquial extremes of English, and that in very many cases the front-position is

You shall, of course, has long since lost its imperative force, and in modern English is used almost exclusively for purposes such as "If you are a good little boy you *shall* go to the Circus next week."

I will for *I shall*.

I shall is the normal future, and marks intention irrespective of the wishes of the person spoken to. *I will* is not a normal future, but it is very extensively used, particularly in order to indicate that the speaker's intentions are subject to the consent of the person spoken to, to indicate assent to a request made to the person spoken to, or to constitute a promise to the person spoken to. Compare

I shall go.=I intend to go.

I will go.= $\left\{\begin{array}{l} \text{Subject to your consent I will go.} \\ \text{Very well, I consent, I will go.} \\ \text{I promise you that I will go.} \end{array}\right.$

It would seem that confusions between *should* and *would* are less liable to misinterpretation or confusion than between *shall* and *will*.

Note in conclusion that all four words are generally subject to strong weakening. Thus *I will* is generally pronounced *I'll*, *shall I* as *sh'll I*, *you would* as *you'd* etc. Note also that *shall not*, *will not*, *should not*, *would not* almost invariably become *shan't*, *won't*, *shouldn't*, *wouldn't*.

4. CERTAIN USES OF THE VERB *TO GET* AS COMPARED WITH *TO HAVE*.

Such expressions as *What have you? I have a book, Why had you it? Has he not one?* are characteristic of precise (and obsolescent) written English, and of over-formal (not to say pedantic) conversational English. The corresponding expressions *What have you got? I've got a book. Why had you got it? Hasn't he got one?* are equally characteristic of the normal English spoken style.

To use the former type in ordinary conversation would be as inappropriate as to use the latter type in a piece of English literary composition. Let the teacher dismiss from his mind once for all the possible impression that the use of *got* in such cases is characteristic of non-educated speech. On the contrary, an exaggerated use in spoken English of the classical form is more or less typical of "Flunky-Speech."* Let the teacher bear in mind, too, that in the expressions quoted, *got* is not an "intrusive" word, it is not the mere addition of a meaningless word in an otherwise complete expression. In *I have a book*, *have* is the present tense of the verb *to have*; in the expres-

* It must be remembered, however, that these criteria do not necessarily apply to women's speech, which generally tends in a greater degree than that of men's speech towards the classical and formal.

student takes it—he would have done so if the teacher had remained silent. “Give it to me,” says the teacher, and the student gives it to the teacher, even as we give up our tickets to the collector at the railway station. After a few repetitions, the student will obey the same commands though they are no longer accompanied by gestures. Usually the gesture diminishes in intensity with each repetition. On the first occasion, for instance, the teacher may almost force the book into the hand of the student; on the second occasion he holds it towards the student; on the third he may move the book slightly towards him, on the next he may merely glance at the book, and on the final occasion make no gesture whatever. When a given command is repeated after the lapse of some minutes (or some days), it will be necessary to reintroduce the gestures, but the general tendency is always towards the elimination of gesture.

An alert and resourceful teacher may, of course, compose his commands on the spur of the moment, depending on nothing except his own powers of improvisation. For the sake of economizing his efforts, and in order to ensure proper grading to avoid needless repetitions and to ensure an uninterrupted succession of stimuli and reactions, it is well for the teacher to have before him in written form copious suggestions for his guidance, or even a complete list of all the orders that he intends to issue in the course of the lesson. The object of the two following sections, entitled *Imperative Drill* is to furnish the teacher with the raw material for such lessons. This material has been selected carefully, as representing those types of commands which are generally proved the most effective in actual practice.

Orders may be given to be executed either by the class collectively or by any one pupil individually. In this connection it is evident that orders which may be appropriate for execution by a single pupil may be impossible of execution by the pupils collectively. A single pupil may “go to the door” or “come up to the blackboard,” but the whole body of pupils executing such orders simultaneously would result in most undesirable class-room situations. For these and other reasons, it has been considered necessary to provide in this book two distinct sections, the former more particularly applicable to collective work and the latter to individual work.

At a moment which may commend itself to the teacher, a very important variation may be made. This will consist in calling a pupil up to the platform and instructing him to take the place of the teacher as the giver of orders. These orders may be given either to one member of the class, to the class collectively, or to the teacher himself. In the latter case, the teacher will, of course, execute the orders. This development is very appropriate when one or more of the pupils prove to be more than usually bright and alert as compared with the other members of the class.

Another interesting development of Imperative Drill is possible, but not to be re-

Imperative Drill is a form of work which commends itself more particularly when teaching absolute beginners, for it will be found that it is a source of great encouragement to those who are most in need of encouragement. A student whose articulation is so poor and whose capacity for constructing correct sentences is so weak that he cannot be allowed to speak finds compensating comfort in the fact that his power of understanding enables him to carry out instructions given him in the foreign tongue. Imperative Drill is also of considerable use in the case of a certain type of corrective course. Many foreign students who can read, write, and even speak English are unable to understand anything that is said to them except when it is articulated word by word in "foreigners' English." In the case of such students, five or six minutes of each lesson may be devoted with advantage to the types of work now being described.

Imperative Drill may range from such elementary orders as "Stand up" or "Sit down" (accompanied by unmistakable gestures) to such long and complicated orders as "Take the third book from the right on the top shelf of the bookcase, open it at page 117, and point to the first word on it" (without any explanatory gesture whatever).

Imperative Drill is one of the forms of work requiring the focused attention of the learner, but let it be noted that his attention should be focused, not on the language material itself (i.e. the sounds, stress, cadence, tones, grammatical mechanism, etc.), but on the *meaning* of what is said to him. In order that he may really concentrate on the meaning, the attention he gives to the language material must necessarily be of the diffused order. Thus if the teacher says "Would you mind going to the door?" the student will not be actively conscious of the form of the command, of the sounds contained in it, of the relative rapidity with which its different parts are enunciated, of the degree of stress, of the place and nature of the tones, etc., but he will be intensely conscious of the action he is to make in *response* to the command, and will consciously perform it the instant the teacher has finished the sentence.

Gesture, of course, plays a most important part in Imperative Drill; indeed, during the initial stage, the learner obeys the gestures he sees far more than he does the word he hears. In the case of a student absolutely ignorant of the language, the procedure is roughly as follows:

The teacher says "Get up," and makes the appropriate sign. The student has not understood the words but he does understand the sign and he gets up. The teacher says "Sit down," and the student obeys the gesture. This pair of actions is performed three or four times, and an association is established between the words, the signs and the actions. Then the teacher says "Get up," says the teacher again, this time without gesture; and the student gets up and, when told to sit down, will sit down.

Then the teacher holds out a book to the student and says "Take this book." The

SECTION I

Imperative Drill (Collective)

commended in the early days; in fact the longer it can be delayed the better. This will consist in the teacher's writing the command on the blackboard (either in phonetic transcription or in traditional spelling) instead of issuing the order in the normal way by word of mouth.

SECTION I.

IMPERATIVE DRILL. (Collective.)

The giving of orders in rapid succession to be executed by the pupils as a whole is a peculiarly effective and economical form of work. It is one of those exercises which is as effective with a class of a hundred pupils as with a class of ten. It is also an exercise in which the dull elements of the class do not hamper or retard the progress of the brighter members.

The number of different orders which may be given by the teacher, although not unlimited, is exceedingly high; for this reason great variety is possible, and variety makes for interest. The number of distinct orders depends upon the number of objects actually present on each pupil's desk. As, however, the objects before each pupil must be the same, it is advisable to restrict their number, otherwise the preparation for the exercise would occupy more time than the lesson itself. In the following lists, set out for the guidance of the teacher, each pupil is assumed to have before him (or her) the following 5 objects, viz. a box of matches, a piece of paper, a pencil (or a pen), a book and a bag. The teacher at his discretion may increase the number. In the case of a boys' class, each pupil is likely to have his cap with him, and the cap may therefore be used as an additional object.

The duration of the exercise must be left largely to the discretion of the teacher. As, during the very first lessons in English, the choice of forms of work is relatively small, a longer period may be devoted to this form of exercise than in the subsequent weeks. On the whole, however, we may say that the exercise should never exceed fifteen minutes nor be shorter than three minutes.

If the class fails to interpret any order correctly, the teacher may prompt by performing the action himself.

At each lesson the teacher should select the orders that he proposes to give. The following classified lists should make the selection easy. *On no account, however, should the lists be used in the order in which they stand.* The orders have here been classified and arranged under verb-headings, and the verbs are given in alphabetical order. This has been done solely to facilitate the teacher in making his selections of order.

The teacher should note particularly that in most cases each order is complementary to another order. Thus if the pupils are told to open their books they will subsequently be told to shut them. Again, obviously, the pupils will never be ordered to shut their books unless they have previously been ordered to open them.

Hold Up (*Cf.* Hold out and Put down.)

Hold up your arm.

your hand.

your pencil.

your book.

your piece of paper, etc.

your left arm.

your right arm.

(both) your arms.

your left arm and your right arm, etc.

one hand.

your left hand, etc.

one finger.

two fingers, etc.

one finger of your left hand

two fingers of your right hand, etc.

all your fingers.

one match.

two matches, etc.

your book in your left hand, etc.

your book and your pencil.

your book in your left hand and your pencil in your right hand, etc.

your book in your left hand . . . now in your right hand, etc.

your pencil between your thumb and first finger.

your pencil between your thumb and first finger of your left hand, etc.

several things at the same time.

three things but one after the other, etc.

your pencil above your head, etc.

the smallest thing that you have on your desk.

the largest thing that you have on your desk, etc., etc.

Hold Out (*Cf.* Hold up and Put down.)

Hold out your arm.

your hand.

your pencil.

IMPERATIVE DRILL. (Collective.)

Draw

- Draw a line on your paper.
- a circle on your paper.
- a cross on your paper, etc.
- a line on your paper with your pencil in your left hand, etc.
- a line on your paper three times (*or* three lines on your paper), etc.
- a straight line on your paper.
- a crooked line on your paper, etc.
- a circle in the air with your finger.
- a circle in the air with your pencil, etc.
- a circle in the air with the first finger of your right hand, etc.
- a line on your desk with a match, etc., etc.

Drop (*Cf.* PICK UP.)

- Drop your pencil.
- your book.
- your piece of paper.
- your box of matches, etc.
- your pencil with your left hand, etc.
- your pencil with your left hand and your book with your right hand, etc.
- your book and your box of matches too, etc.
- your pencil on the floor.
- your book on the desk.
- your pencil on the floor from your right hand, etc.
- your pencil on your lap, etc.
- your pencil in front of you.
- your pencil behind you, etc.
- your pencil over your shoulder.
- your pencil over your left shoulder.
- your pencil over your left shoulder from your right hand, etc.
- your pencil from two fingers of your left hand.
- your pencil from your thumb and first finger, etc.
- your pencil in front of you from two fingers of your left hand.
- your pencil on your book from three fingers of your right hand, etc.
- your pencil between your desk and your seat, etc., etc.

Let go (*Cf.* Take hold of.)

Let go of your ear.

your ears.

your left ear.

your left ear with your right hand, etc.

(both) your ears.

your head.

your hair.

one hair, etc.

your desk.

your seat.

your book.

your pencil.

your box of matches, etc.

your desk with your left hand.

your desk with your hands, etc.

Look (*Cf.* Look at.)

Look behind you.

in front of you.

above you.

below you.

upwards.

downwards.

sideways.

all round you.

to your left.

to your right.

to the left of you.

to the right of you.

underneath your desk, etc.

inside your box of matches.

in the direction of the door.

in the direction of the window, etc.

in your book for page three.

in your book for the first page, etc.

Hold out your book.

your piece of paper, etc.

your left arm.

your right arm.

(both) your arms.

your left arm and your right arm, etc.

one hand.

your left hand.

(both) your hands, etc.

one finger, etc.

one finger of your left hand.

two fingers of your right hand, etc.

all your fingers.

one match, etc.

your book in your left hand, etc.

your book and your pencil.

your book in your left hand and your pencil in your right hand, etc.

your book in your left hand . . . now in your right hand, etc.

your pencil between your thumb and first finger of your left hand, etc.

several things at the same time.

three things but one after the other, etc.

your pencil in front of you.

your pencil by the side of you.

your pencil by your left side, etc.

your pencil over your desk, etc.

Lean

Lean to one side.

to the other side.

to the left.

to the right.

against your desk.

your pencil against your book, etc.

against the back of your seat, etc.

forward.

backward.

sideways, etc.

Pull your desk with your left hand only.

your book and pencil to the left of you.

your book and your pencil to the left of you with your right hand.

your hair with your left hand, etc.

your ears with (both) your hands.

one of your ears with your left hand . . . now pull one of your ears with your right hand, etc., etc.

Push (*Cf.* Pull.)

Push your seat.

your desk.

your book.

your pencil

your box of matches, etc.

your nose up.

your seat towards me.

your seat towards the window.

your book towards your pencil, etc.

your seat by the top.

your seat by the bottom.

your seat by one of its legs, etc.

your seat with one of your legs.

your seat with your left leg, etc.

your seat with (both) your hands.

your seat with one hand only.

your seat with your left hand only, etc.

your seat with one finger.

your seat with one finger of your left hand, etc.

your seat with all one fingers.

your seat towards that wall with two fingers of your right hand, etc.

the desk which is behind you.

the desk of the pupil who is in front of you.

your book and your pencil to the left of you.

your book and your pencil to the right of you with your left hand.

your book and your pencil to the right of you with three fingers of your left hand, etc., etc.

Point to

Point to me.

the blackboard.

the window.

the floor.

the ceiling, etc.

your book.

your desk.

my desk, etc.

your chin.

your right eye.

your right eye with your left hand, etc.

the wall.

the wall on your left.

the window with the first finger of your left hand, etc.

the door with the little finger of your right hand, etc.

the door and the window . . . now point to the higher of the two, etc.

No. 3 on the blackboard, etc.

my right hand, etc.

Pull (C/. Push.)

Pull your seat.

your desk.

your book.

your pencil.

your box of matches, etc.

your nose down.

your seat towards me.

your seat away from me.

your seat towards the window.

your book towards your pencil, etc.

your seat by the top.

your seat by the bottom.

your seat by one of its legs, etc.

your book by its cover.

your desk with (both) your hands.

your desk with one hand only.

Rub your head.

your chin, etc.

your desk with your left hand.

your desk with the thumb of your left hand, etc.

your desk and your seat at the same time.

your desk and your seat but one after the other, etc.

your arm with your left hand, etc.

your nose hard . . . now rub it gently, etc., etc.

Scratch

Scratch your head.

your chin.

your forehead, etc.

your desk.

your seat.

your book, etc.

the back of your head.

the left side of your head.

both sides of your head, etc.

your head with the nails of your left hand, etc.

the desk with the nail of your little finger.

the desk with the nail of your little left-hand finger, etc.

your head and your chin.

your head with the nails of your left hand and your chin with the nails of
your right hand, etc.

the back of your seat.

one of the legs of your seat.

one of the legs of your seat with your left hand, etc., etc.

Shake

Shake your head.

your box of matches.

your book, etc.

out a match from your box of matches, etc.

- your head three times, etc.

your left hand once, etc.

your fist at the door.

your left fist at the window.

Put (down) (*Cf.* Hold up.)

Put down your arm.

your hand.

your pencil.

your book.

your piece of paper, etc.

your left arm.

your right arm.

(both) your arms.

your left arm and your right arm, etc.

one hand.

your left hand, etc.

(both) your hands.

one finger, etc.

one finger of your left hand.

two fingers of your right hand, etc.

all your fingers.

one match, etc.

your book on to your lap.

your book on to the floor, etc.

your book and your pencil.

your pencil gently.

your pencil with a bang!

your pencil quickly, etc.

your hands under your desk.

your left hand under your desk, etc.

your hands behind your back.

your left hand behind your back, etc., etc

Rub

Rub your desk.

your seat.

your book.

your pencil.

your box of matches, etc.

your nose.

your eyes.

Stand (*Cf.* Sit.)

Stand up.

out in the gangway.

up between your desk and your seat.

up by the left side of your desk.

up by the right side of your seat.

up in front of your desk, etc., etc.

Take (*Cf.* Put down.)

Take your pencil.

your book.

your box of matches, etc.

your book and your pencil, etc.

your pencil in your left hand.

your pencil in your left hand and take your book in your right hand, etc.

your pencil and your box of matches in your right hand, etc.

your book between your thumb and first finger of your right hand, etc.

the smallest object that you have on your desk.

the biggest object that you have on your desk, etc., etc.

Take hold of (*Cf.* Let go of.)

Take hold of your ear.

your ears.

your left ear.

your left ear with your right hand, etc.

(both) your ears.

your head.

your hair.

one hair, etc.

your desk.

your seat.

your book.

your pencil.

your box of matches, etc.

your desk with your left hand.

your desk with both your hands, etc.

your desk . . . now take hold of your book . . . now your pencil, etc.

your bag by its handle.

Shake your fist at the window twice, etc.
 your head until I tell you to stop, etc.

Show

Show me your hand.
 your hands.
 your left hand, etc.
 the back of your hand.
 the back of your left hand, etc.
 one finger, etc.
 one finger of your left hand, etc.
 something that belongs to you.
 your book and your pencil, etc.
 the back of your head, etc., etc.

Shut* (Cf. Open.)

Shut your book.
 your box of matches.
 your bag, etc.
 your book with your left hand, etc.
 both your book and your box of matches, etc.
 your eyes.
 your left eye, etc.
 only one eye, etc.
 your ears.
 your left ear.
 your right ear.
 your hand.
 your hands.
 your left hand, etc., etc.

* This may be changed to *close* at the discretion of the teacher.

Sit (Cf. Stand.)

Sit down.
 straight up.
 on your desk.
 on the book which is on your seat, etc.
 on the edge of your seat, etc.
 with your legs crossed.
 with your left leg across your right leg, etc.
 with your arms folded, etc., etc.

a round.

right round.

this way.

right round twice, etc.

towards the left.

towards the right, etc.

to me.

to the blackboard, etc.

over your book.

over your box of matches, etc.

your book upside down.

your box of matches upside down, etc.

your bag inside out.

your pocket inside out, etc., etc.

Wave

Wave your hands.

your book.

your pencil, etc.

your left hand, etc.

your left hand three times, etc.

your left hand to me.

your right hand to the window once, etc.

your hands until I tell you to stop.

your hands over your head, etc.

your left hand over your head, etc.

your left hand over your head four times, etc.

something belonging to you in the air.

something else belonging to you over your head.

the same thing, only in front of you, etc.

your book in your left hand, etc.

your book and your pencil, etc.

your book in your left hand and your pencil in your right hand, etc.

Take hold of your book by its first page, etc.
 your seat by the top.
 your seat by the bottom, etc., etc.

Touch

Touch your desk.
 your seat.
 the floor.
 your book.
 your pencil.
 your piece of paper.
 your head.
 your chest.
 your back.
 your knees.
 your left knee.
 your right knee.
 your left foot.
 your right foot.
 your left shoulder, etc.
 your left ear.
 your left ear twice, etc. .
 your left ear twice with your left hand, etc.
 your left ear with one finger, etc.
 your left ear with one finger of your left hand, etc.
 your left ear with one finger of your left hand and touch your right ear with
 one finger of your right hand, etc.
 your left ear again.
 your left eye, etc.
 your nose.
 your left cheek, etc.
 the back of your neck.
 the top of your head.
 the left side of your head.
 the left side of your head once, etc., etc.

Series 7.

1. Stand up.
2. Put your hand on your seat.
3. Put your other hand under your seat.
4. Put your hands on your desk.
5. Put your hands behind you.
6. Put your hands in front of you.
7. Touch your knees.
8. Touch your head.
9. Touch your feet.
10. Sit down.

Series 8.

1. Stand up.
2. Take your book.
3. Come here.
4. Open it at page 20.
5. Turn to page 10.
6. Show it to me.
7. Show it to the class.
8. Shut it.
9. Go back to your place.
10. Sit down.

Series 9.

1. Stand up.
2. Go to that desk.
3. Take a pen.
4. Dip it into the inkpot.
5. Take this piece of paper.
6. Write on the paper with the pen.
7. Put the pen in front of the inkpot.
8. Put the paper in front of the pen.
9. Go back to your place.
10. Sit down.

Series 10.

1. Stand up.
2. Show me your book.
3. Show me the front of the book.
4. Show me the back of the book.
5. Show me the four corners of the book.
6. Show me the corners of the room.
7. Stand in a corner of the room.
8. Stand in the corner near the door.
9. Go back to your place.
10. Sit down.

Series 11.

1. Stand up.
2. Come here.
3. Take this piece of wire.
4. Bend it.
5. Take the other piece of wire.
6. Bend this piece too.
7. Hang the first piece over the back of the chair.
8. Hang the other piece over your wrist.
9. Go back to your place.
10. Sit down.

Series 12.

1. Stand up.
2. Put this book on top of that box.
3. Put the other book on top of the other box.
4. Take these pieces of paper.
5. Go to the window.
6. Throw one piece of paper out of the window.
7. Put the other piece on the edge of the blackboard.
8. Take the book which is on top of that box.
9. Put it on top of the other book.
10. Go back to your place and sit down.

IMPERATIVE DRILL. (Individual)

Series 1.

1. Stand up.
2. Go to the window.
3. Look out of the window.
4. Open the window.
5. Lean out of the window.
6. Shut the window.
7. Come here.
8. Lean against my desk.
9. Go back to your place.
10. Sit down.

Series 2.

1. Stand up.
2. Come here.
3. Take my book.
4. Open it.
5. Look at it.
6. Shut it.
7. Hold it up.
8. Give it back to me.
9. Go back to your place.
10. Sit down.

Series 3.

1. Stand up.
2. Take your book.
3. Come here.
4. Put your book on my desk.
5. Take my book.
6. Open it at page 1.
7. Put your book on my desk.
8. Take your book again.
9. Go back to your place.
10. Sit down.

Series 4.

1. Stand up.
2. Take your book.
3. Bring your book to me.
4. Put your book under my desk.
5. Put your book under my chair.
6. Pick up your book.
7. Hold up your book.
8. Put down your book.
9. Go back to your place.
10. Sit down.

Series 5.

1. Stand up.
2. Come here.
3. Come (up) on to the platform *or* Step
(up) on to the platform.
4. Take this piece of chalk.
5. Look at it.
6. Go to the blackboard.
7. Draw a line on it.
8. Put the piece of chalk down.
9. Go back to your place.
10. Sit down.

Series 6.

1. Stand up.
2. Hold up your arm.
3. Hold up your other arm.
4. Put your arm down.
5. Put your other arm down.
6. Hold out your hand.
7. Hold out your other hand.
8. Put your hand down.
9. Put your other hand down.
10. Sit down.

Series 19.

1. Stand up.
2. Take this piece of paper.
3. Fold it in two.
4. Unfold it.
5. Fold it in four.
6. Tear it in two.
7. Tear each piece in two again.
8. Tear them in small pieces.
9. Put the pieces in the waste paper basket.
10. Go and sit down.

Series 20.

1. Stand up.
2. Take this card.
3. Take a pair of scissors.
4. Cut the four corners off the card.
5. Cut the card into two pieces.
6. Make two holes in one piece.
7. Tear the other piece of card.
8. Put the scissors in the drawer.
9. Throw the pieces of card into the waste paper basket.
10. Go back to your place and sit down.

Series 21.

1. Stand up.
2. Take this piece of silk.
3. Feel it.
4. Take this pin.
5. Feel the point of it.
6. Stick it into the floor.
7. Pick it up.
8. Stick it into the piece of silk.
9. Leave them on my desk.
10. Go back and sit down.

Series 22.

1. Stand up.
2. Go and hang this towel over the handle of the door.
3. Go and hang this other towel over the back of my seat.
4. Go and get (*or* Fetch) the towel which is hanging over the handle of the door.
5. Wipe my desk with it.
6. Go and get (*or* Fetch) the towel which is hanging over the back of my seat.
7. Wipe the blackboard with it.
8. Put both towels together on my desk.
9. Go back to your place.
10. Sit down.

Series 23.

1. Stand up.
2. Come to my desk.
3. Look at the box of matches.
4. Open it.
5. Take a match out.
6. Show me the head of the match.
7. Break the match.
8. Show me the two broken pieces.
9. Throw them into this box.
10. Go back to your place and sit down.

Series 24.

1. Stand up.
2. Open this box of matches.
3. Take out a match.
4. Strike the match.
5. Burn this bit of paper.
6. Blow out the match.
7. Give me back the box of matches.
8. Throw the match out of the window.
9. Go back to your place.
10. Sit down.

Series 13.

1. Stand up.
2. Take these four coloured balls.
3. Put the red one on the platform.
4. Put the blue one on my desk.
5. Put the yellow one on the window-ledge.
6. Roll the white one to the door.
7. Give me the red one.
8. Go and get (*or* Fetch) the other three.
9. Give them all to me.
10. Go back to your place and sit down.

Series 14.

1. Stand up.
2. Take this box.
3. Show me the top of the box.
4. Touch the bottom of the box.
5. Touch the sides of the box.
6. Open the box.
7. Touch the lid.
8. Show me the inside of the box.
9. Put the lid down.
10. Go back to your place and sit down.

Series 15.

1. Stand up.
2. Come here.
3. Pull this chair towards you.
4. Push it away from you.
5. Put the chair against that wall.
6. Pull the chair away from that wall.
7. Push it back again.
8. Bring the chair here.
9. Push it towards me.
10. Go back to your place and sit down.

Series 16.

1. Stand up.
2. Come here.
3. Take this flower.
4. Smell it.
5. Take this glass of water.
6. Put the flower in it.
7. Put them both on the window-sill.
8. Smell the flower again.
9. Go back to your place.
10. Sit down.

Series 17.

1. Stand up.
2. Spread this sheet of paper on the desk.
3. Put the book on it.
4. Wrap the paper round the book.
5. Fold the ends of the paper.
6. Take this piece of string.
7. Wind the string round the parcel.
8. Tie the two ends together.
9. Put the parcel in the drawer.
10. Go and sit down.

Series 18.

1. Stand up.
2. Take this bit of string.
3. Tie a knot in it.
4. Undo the knot.
5. Tie the string round the book.
6. Untie the string.
7. Show me the two ends of the string.
8. Put the string on my seat.
9. Put the book on my desk.
10. Go and sit down.

Series 31.

1. Stand up.
2. Go to the door.
3. Wait at the door.
4. Show me the key.
5. Turn the handle.
6. Go out of the room.
7. Knock at the door.
8. Come into the room.
9. Shut the door.
10. Go back to your place and sit down.

Series 32.

1. Stand up.
2. Go to the door.
3. Touch the key.
4. Turn the key.
5. Put the key in your pocket.
6. Point to the keyhole.
7. Put the key in the keyhole.
8. Unlock the door.
9. Go back to your place.
10. Sit down.

Series 33.

1. Stand up and come here.
2. Take this coin.
3. Look through the hole.
4. Put it down on my desk.
5. Take this pair of scissors.
6. Take this piece of paper.
7. Cut a hole in the middle of it.
8. Look through the hole.
9. Put it on the left side of the coin.
10. Go back to your place and sit down.

Series 34.

1. Stand up and go to the desk.
2. Take the lid off the box in front of you.
3. Take out the cubes of wood which are inside it.
4. Put the bigger of the two against the platform.
5. Put the smaller of the two on that matchbox.
6. Put the lid on the box again.
7. Put the box on my desk.
8. Put back the two cubes of wood into it.
9. Go back to your place.
10. Sit down.

Series 35.

1. Stand up.
2. Open this box.
3. Take out the two buttons.
4. Put the buttons on the desk.
5. Put the box between the two buttons.
6. Put one button against the box.
7. Put the other button on the top of the box.
8. Put the button which is against the box under the box.
9. Put both buttons back in the box.
10. Go back to your place and sit down.

Series 36.

1. Stand up.
2. Take the box under the desk.
3. Lift it on to the desk.
4. Take off the lid.
5. Drop this match into it.
6. Put back the lid of the box.
7. Shake the box.
8. Put back the box under the desk.
9. Go back to your place.
10. Sit down.

Series 25.

1. Stand up.
2. Come to my desk.
3. Put this candle near the door.
4. Put the other candle near the window.
5. Go and get (*or* Fetch) the candle which is near the door.
6. Go and get (*or* Fetch) the candle which is near the window.
7. Strike a match with this box of matches.
8. Light both candles with this match.
9. Blow out your match and blow out both candles.
10. Go back to your place and sit down.

Series 26.

1. Stand up.
2. Come (up) on to the platform.
3. Go to the blackboard.
4. Take a bit of chalk in your hand.
5. Write your name on the blackboard.
6. Take the duster.
7. Rub out what you've written.
8. Put the duster near the door.
9. Put the piece of chalk near the window.
10. Go back to your place and sit down.

Series 27.

1. Stand up.
2. Point to the blackboard.
3. Go to it.
4. Find the duster.
5. Clean the blackboard.
6. Take a piece of chalk.
7. Write the figure 2.
8. Rub it out with the duster.
9. Go back to your place.
10. Sit down.

Series 28.

1. Stand up.
2. Go to the door.
3. Point to the top of the door.
4. Touch the bottom of the door.
5. Touch the handle of the door.
6. Go to the blackboard.
7. Point to the top of the blackboard.
8. Touch the bottom of the blackboard.
9. Touch the middle of the blackboard.
10. Go back to your place and sit down.

Series 29.

1. Stand up.
2. Go to the window.
3. Touch the part made of glass.
4. Touch the part made of wood.
5. Touch the part made of metal.
6. Now go to the door.
7. Turn the key.
8. Unlock the door.
9. Touch the wooden part of the door.
10. Sit down in your place.

Series 30.

1. Stand up.
2. Take this (walking) stick.
3. Put it in the corner near the window.
4. Put it in the opposite corner.
5. Come and take this umbrella.
6. Put the umbrella in the opposite corner to where the stick is.
7. Bring them both back here.
8. Put them both against my desk.
9. Go back to your place.
10. Sit down.

SECTION III

Conventional Conversation

Series 37.

1. Stand up.
2. Fetch the box in the corner of the room.
3. Take the ring, the two screws, and the cube of wood out of the box.
4. Put your finger through the ring.
5. Look at me through the ring.
6. Put the ring between the two screws.
7. Put it on top of the wooden cube.
8. Put the three things back into the box.
9. Put the box back where you found it.
10. Go back to your place and sit down.

Series 38.

1. Stand up.
2. Take off the lid of this box.
3. Take a screw and a nail out of the box.
4. Show me the longer of the two.
5. Show me the smaller of the two.
6. Show me the heavier of the two.
7. Put them back into the box.
8. Put the lid on again.
9. Put the box inside the bigger one.
10. Go back to your place and sit down.

Series 39.

1. Stand up.
2. Take the bell out of this box.
3. Ring it.
4. Ring it three times.
5. Put it into this basket.
6. Put the basket behind me.
7. Take out the bell.
8. Put it in front of me.
9. Put the basket and the bell on my desk.
10. Go to your place and sit down.

Series 40.

1. Stand up.
2. Look at the top of the window and then at the top of the door.
3. Point to the higher of the two.
4. Look at the platform and then at the floor.
5. Touch the lower of the two.
6. Go to the door.
7. Look at the handle and then at the key of the door.
8. Touch the higher of the two.
9. Go back to your place.
10. Sit down.

SECTION III.

CONVENTIONAL CONVERSATION.

Definitions and Descriptions.

Conventional Conversation may be described as "all those forms of oral-speech-teaching work which consist mainly of an organized series of questions asked by the teacher and answered by the pupils, either collectively or individually." Such dialogues are subject to certain conventions, each of which is calculated to facilitate the forming of the elementary speech-habits.* The most important of these conventions are the following :

1. In order to prove whether the pupil has accurately observed the form of the question, he must frame his answer on the exact model of the question. For instance, the answer to "How many books are there on this shelf?" must not be "This shelf contains twelve books" or "I see twelve books on it," but "There are twelve books on it," or "There are twelve on it."

2. The pupil must replace when necessary the *noun* in the question by an appropriate *pronoun* in the answer and, in similar ways, not repeat needlessly all the words used in the question. Thus the answer to "Where is the book?" should not be "The book's on the desk," but "It's on the desk." Similarly the answer to "Who gives you lessons?" should not be "You give me lessons," but "You do."

3. The answers (except in special cases) should not be unduly laconic nor unduly long. Thus the answer to a question such as "Is this my book?" should not be "Yes" nor "Yes, it is your book," but "Yes, it is."

4. No question should be asked the answer to which is obviously beyond the range of the pupil's knowledge of things and events. Thus "Where did I go yesterday?" would be an illegitimate question, even if the teacher prompts the pupil with his answer.

5. For reasons into which it is unnecessary to enter here, the style used may occasionally be more formal and precise than would be the case in a normal conversation. Thus the somewhat precise "Which is the larger of the two books?" may be admitted in Conventional Conversation, whereas in normal conversation the form would probably be "Which of these two books is the largest?"

* Indeed, as has been stated elsewhere, Conventional Conversation is the one teaching device which provides for the forming of the whole six of the primary speech-habits.

requires, and must receive, a negative answer ; the third is the main question suggested by the previous negative answer ; the fourth question echoes the answer to the third and refers to the subject of the sentence.

The teacher is of course free to accept or to reject the Sequential Group as a teaching device, but if he accepts it he must strictly observe the above conventions when using it. If he wishes to ask trick-questions for the purpose of trapping his pupils, he must not do it in the guise of Sequential Groups.

The *less drill-like* variety of Conventional Conversation consists of isolated questions and answers (i.e. not in the form of groups). When these questions and answers follow each other without any particular logical sequence they are called *Heterogeneous Questions and Answers*. When, however, the questions and answers, although not in group form, follow each other coherently and with some logical sequence, they are called *Sequential Series of Questions and Answers*. Both the Heterogeneous and the Sequential Series come under the heading of *Mixtures*.

Development of the Raw Speech Material.

If every teacher of English were an expert (either by training or by natural gift) in the art of using Conventional Conversation, it would be easy to set forth in very concise form a suitable programme of speech-material. It would suffice to furnish him with the raw material, leaving it to him to derive from this the most appropriate forms of question and answer and to devise, at his discretion, the most suitable groups and system of grading. The wide range of possibilities in the development and grading of the raw material has been explained in detail in Sections II and III of the "Technique of Speech-Teaching" pages XI to XIX.

Many (perhaps most) of those for whose use this book is designed have never had the opportunity of being trained in the technique of speech-teaching. It has therefore been necessary not merely to present the raw speech-material, but also to provide for each group a very extensive development (in many cases, indeed, a complete or over-complete development). The advantage of this procedure has a corresponding disadvantage: the very wealth of variant treatments may suggest complication and difficulty. It is one of those cases in which the course-designer has to choose the lesser of two evils, the one being to provide clear but inadequate directions for use, the other being to provide adequate directions for use which, from their very completeness, give the impression of being involved and complicated. It is a dilemma well-known to all who furnish instructions by writing. Those who wish to become proficient teachers of English speech, will not be alarmed by the copiousness of the indications set forth for their benefit, but will examine carefully one

6. Definitions may be purely conventional; there is no necessity for minute precision, for the object of these exercises is not to teach geography, physics, logic or any other specific science, but to train the pupils to become proficient in the elementary speech-activities. Thus the answer to "What's a house?" should be "It's a building," and not "It's a building used for residential purposes."

7. These conventions apply to the Sequential Groups (Dg.) only; the explanation of which will be duly treated in the following pages.

These, then, are the chief conventions which distinguish *Conventional Conversation* from a normal conversation (i.e. the ordinary, natural conversation of everyday life).

Viewed from the standpoint of teaching foreign speech, the most important distinction between conventional and normal conversation is that the former can be used with great success in the class-room and that the latter cannot be used at all.

There are two main varieties of Conventional Conversation, viz. the *more drill-like* and the *less drill-like*:

The *more drill-like* variety is invariably in the form of "Groups." When the groups consist of a number of questions and answers of exactly the same type, they are called *Homogeneous Groups*. Example:

words, making a very large total of derivative sentences, each of which will be current and useful; whereas in the case of the latter sentence, very little can be done with it beyond substituting other words for the word "I" and replacing "to date" by such expressions as "up to the end of March."

Even if we exclude from consideration all the less suitable sentence-types, the number of good sentence-types is exceedingly great. It is therefore desirable that for every substitution table (or its equivalent) we should select ideal sentence-types, that is to say, those

- (a). from which the largest number of useful derivative sentences may be formed.
- (b). which illustrate the most important points of grammar or of syntax.*

The *Contents Material* of any substitution table (or its equivalent) consists of such groups of speech-material as are considered the most useful or practicable as substitutes for any element of the sentence-type. Thus in the substitution table

I	can	go
He	must	come
They	might	wait

the sentence-type is represented by "I can go," "I must wait," "He might come," etc., and the contents material is represented by the three lists "I, he, they", "can, must might," "go come, wait."

In a substitution table (or its equivalent), both the sentence-type and the contents material may be well chosen or badly chosen. In the following substitution table the well-chosen sentence-type is spoilt by the inferior quality of the contents-material:

You	saw	the	houses
The Major-general	inspected	nineteen	camels
The laundryman	contemplated	the	clergyman's ice-cream freezers.

In the following Conventional Conversation Series the choice of sentence-types and con-

* In a companion book to this entitled "Systematic Exercises in English Sentence-Building" the fifty sentence-types chosen are calculated to fulfil these conditions.

or more typical groups and make themselves familiar with the method of development. They must remember at all times that it is by no means essential to make use of all the phases of development suggested; they may omit any phase when such omission seems, in the light of their judgment, to be beneficial or economical. Let us take as an example all the paragraphs marked Bj; in most cases these may prove unnecessary; if, however, the proficiency of the pupils is so poor that they cannot answer with any readiness the paragraphs marked Df, then those marked Bj, may be used as a bridge or easy approach.

Again, some teachers may be inclined to put into execution a procedure which has often been suggested as sound, viz. to allow no "production" on the part of the pupils until they have spent from three to six months on "reception" (in other terms, not to allow the pupils to speak until they have become proficient in understanding). In such cases, Bj will be the highest point of development for the first three to six months.*

The teacher must avoid either of the two undesirable extremes, viz. under-treatment or over-treatment of any particular group. Under-treatment results in imperfect or impermanent assimilation; over-treatment results in tediousness and inattention.

For many of the Series in the following pages a "full development" has been given, notably when a new or unfamiliar sentence-type is introduced for the first time; in other cases an "abbreviated development" has been provided, which the teacher himself may amplify by analogy with the others.

"Sentence-Types" and "Contents Material."

These two terms are used in connection with Substitution Tables, the former denoting any complete succession of words read horizontally, and the latter the contents of any column considered perpendicularly. As any Homogeneous Group in Conventional Conversation is in its essence a Substitution Table, the same two terms may be applied here. Indeed it would be well for the user of Conventional Conversation to grasp the significance of the two ideas represented by the above terms.

Practically every English sentence constitutes in a greater or lesser degree a *Sentence-Type*, that is to say, from any given English sentence we may construct by analogy one or more sentences of the same type. But some English sentences may be a thousand times more suitable to serve as a type than others, either because they cover more ground or because they are of more frequent occurrence. Thus such Sentence-Type as "I can see that" is of far greater utility than a Sentence-Type such as "I made out the account to date." In the former sentence each word may be replaced by a large number of other

* The mere "yes" or "no" required by the Bj phase can hardly be said to constitute "productive" work; such reactions are hardly more than those characteristic of Imperative Drill

Sections : *Conventional Conversation* and *Free Oral Assimilation*. The ground covered is very similar, and cross-references from one to the other are very frequent. The difference between the two is largely one of treatment : the former is drill-like, the latter is not drill-like ; the former is highly systematized, the latter far less so ; the former provides full treatment of fundamental sentence-types and of a fairly rigid choice of contents-material, the latter makes no clear distinction between sentence-types and contents-material, and the treatment is free to the point of sketchiness ; the former is calculated to form permanent speech-habits, the latter serves as a light relief appealing more to intuition than to intelligence. The teacher must learn by experience how to make the best use of either, and how to combine them to the best advantage.

tents-material has necessarily been restricted to those the meaning of which can be demonstrated by the help of objects, pictures, gestures and actions. About thirty sentence-types have been selected, each one calculated to illustrate some essential feature in English sentence-construction. For various practical purposes many of these main sentence-types have been sub-classified, making in all fifty-two Series, graded in their order of importance or difficulty.

The contents-material has been selected chiefly in conformity with considerations of practicability for ordinary class-room conditions. For the sake of conciseness only the more necessary items of contents-material figure in the groups themselves. Any teacher who may wish to amplify the contents-material of any given Series is free to do so. In which case he may refer to Appendix I.

When to Introduce Conventional Conversation.

It is quite certain that *Imperative Drill* must start from the very first lesson, and that it is particularly characteristic of the first three months. It is hardly possible to make such categoric statements concerning *Conventional Conversation*. If the course is of the more intensive type and forced-speed is essential, the pupils must be trained with the least delay in the answering of questions. In the more normal course (and especially if the pupils are under the *chuto* grade), a few months may be allowed to pass before introducing any types of stimulus and reaction (See page XV) beyond those marked Ae, Af, Ag, Bj. If this plan is adopted, the teacher will proceed from Group I. onwards to a certain point on a basis of *Perception* (A) and *Recognition* (B). Having arrived at a certain point (let us say after three months), he will start again at Group I., but from now onwards the basis will be the full range of *Perception* (A), *Recognition* (B), *Imitation* (C) and *Reproduction* (D). The period of three months mentioned as an example may be lengthened or shortened, but the principle remains the same. If the C and D phases are entered upon prematurely (e.g. before the pupils have received adequate ear-training and articulation exercises), there is a risk of their acquiring permanent bad habits of pronunciation; if they are unduly postponed, there is a possibility of the pupils chafing at the delay and having their ardour damped. The skilful and sympathetic teacher, however, will generally be able to keep his silent class of pupils alert and interested for at least six months.

Two Complementary Sections.

The attention of teachers is particularly called to the complementary nature of the two

CONVENTIONAL CONVERSATION

SERIES 1.

NOTES. The contents-material of this series consists of the names of twelve suitable objects. These may, of course, be supplemented by the names of any of the objects the list of which is given in Appendix I.

At regular intervals this Series 1 (conjointly with Series 2, 19 and 23) should be used by the teacher for the purpose of increasing the pupils' vocabulary of nouns.

The sentence-type of Series 1 corresponds to the sentence-type which forms the basis of Series I of the *Free Oral Assimilation*.

STATEMENTS

Ac *Teacher:* This is a book.
 This is a pencil.
 This is a pen.
 This is a box.
 This is a knife.
 This is a letter.
 This is a stamp.
 This is a key.
 This is an envelope.
 This is a desk (or table).
 This is a chair.
 This is a blackboard.

Al *Presentation.* The teacher "presents" the above Sentence-Types in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, holding up etc.

Presentation. (Continued.) The teacher continues the "presentation" (by asking himself and answering) of the following types of questions in the form of

HOMOGENEOUS GROUPS.

(*General Questions*, i.e. for "Yes" or "No")

Teacher: Is this a book? Yes, it is *or* No, it isn't.
 Is this a pencil? Yes, it is *or* No, it isn't.

Is this a pen?	Yes <i>or</i> No.
Is this a box?	Yes <i>or</i> No.
Is this a knife?	Yes <i>or</i> No.
Is this a letter?	Yes <i>or</i> No.
etc.	etc.

Cc Repetition. The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation, etc.) the original statements.

STATEMENTS

Teacher: This is a book.

Pupils: This is a book.

Teacher: This is a pencil.

Pupils: This is a pencil.

etc.

Df Reproduction. The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher:</i> Is this a book?	<i>Pupils:</i> Yes, it is.
Is this a pencil?	Yes, it is.
Is this a pen?	Yes, it is.
Is this a box?	Yes, it is.
etc.	etc.

(General Questions for "No")

<i>Teacher:</i> Is this a book?	<i>Pupils:</i> No, it isn't.
Is this a pencil?	No, it isn't.
Is this a pen?	No, it isn't.
Is this a box?	No, it isn't.
etc.	etc.

(Alternative Questions)

<i>Teacher:</i> Is this a book or a pencil?	<i>Pupils:</i> It's a book (or pencil).
Is this a pencil or a pen?	It's a pencil (or pen).
Is this a pen or a box?	It's a pen (or box).
Is this a box or a knife?	It's a box (or knife).
Is this a knife or a letter?	It's a knife (or letter).
etc.	etc.

(Special Questions)

Teacher: What's this?
What's this?
What's this?
What's this?
What's this?
etc.

Pupils: It's a book.
It's a pencil.
It's a pen.
It's a box.
It's a knife.
etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of answers to questions in

SEQUENTIAL GROUPS

Teacher: Is this a book?
Is this a pencil?
What is it, then?
Is this a pencil?
Is this a pen?
What is it, then?
etc.

Pupils: Yes, it is.
No, it isn't.
It's a book.
Yes, it is.
No, it isn't.
It's a pencil.
etc.

SERIES 2.

NOTES. The contents-material of this series consists of the names of six suitable objects. These may, of course, be supplemented by the names of any of the objects the list of which is given in Appendix I.

At regular intervals this Series 2 (conjointly with Series 1, 19 and 23) should be used by the teacher for the purpose of increasing the pupils' vocabulary of nouns.

The sentence-type of Series 2 corresponds to the sentence-type which forms the basis of Series II of the *Free Oral Assimilation*.

STATEMENTS

Ae

Ce

Teacher: That's* a door.
That's a window.
That's a wall.
That's a cupboard.
That's a stove.
That's a corner.

* Throughout this series *that's* may be replaced by *this is* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is that a door?	Yes, (it is) <i>or</i> No, (it isn't).
Bj	Is that a window?	Yes, (it is) <i>or</i> No, (it isn't).
Df	etc.	etc.
Af	Is that a door or a window?	It's a door (<i>or</i> window).
Df	Is that a window or a wall?	It's a window (<i>or</i> wall).
	etc.	etc.
	What's that?	It's a door.
	What's that?	It's a window.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Is that a door?	Yes, it is.
	Is that a window?	No, it isn't.
	What is it, then?	It's a door.
	etc.	etc.

SERIES 3.

NOTES. The contents-material could be augmented by reference to other colours (pink, orange, violet, light blue, dark blue, crimson etc.), but the teacher would be well-advised to confine his attention to the six colours given in this series.

The sentence-type and contents-material of Series 3 corresponds to much of the matter treated in Series III of the *Free Oral Assimilation*.

STATEMENTS

Ae

Teacher : This is red.
 This is blue.
 This is black.
 This is white.
 This is green.
 This is yellow.

Presentation. The teacher (having before him pieces of paper, cards, ribbon, chalk or books or other objects of appropriate colours) "presents" the above Sentence-Types. These statements (which should be made in an

uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, handling, holding up etc.

Af Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher:</i> Is this red?	Yes, it is <i>or</i> No, it isn't.
Is this blue?	Yes, it is <i>or</i> No, it isn't.
Is this black?	Yes, it is <i>or</i> No, it isn't.
Is this white?	Yes, it is <i>or</i> No, it isn't.
etc.	etc.

(Alternative Questions)

<i>Teacher:</i> Is this red or blue?	It's red <i>or</i> It's blue.
Is this black or white?	It's black <i>or</i> It's white.
Is this green or yellow?	It's green <i>or</i> It's yellow.
etc.	etc.

(Special Questions, i.e. beginning with an Interrogative Word)

<i>Teacher:</i> What colour's this?	It's red.
What colour's this?	It's blue.
What colour's this?	It's black.
What colour's this?	It's white.
etc.	etc.

Ag Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i> Is this red?	Yes, it is.
Is this blue?	No, it isn't.
What colour is it, then?	It's red.
Is this black?	Yes, it is.
Is this white?	No, it isn't.
What colour is it, then?	It's black.
etc.	etc.

Bj Recognition. The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No."

GENERAL QUESTIONS

<i>Teacher:</i> Is this red?	<i>Pupils:</i> Yes or No.
Is this blue?	Yes or No.
Is this black?	Yes or No.
Is this white?	Yes or No.
etc.	etc.

Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation, etc.) the original

STATEMENTS

<i>Teacher:</i> This is red.
<i>Pupils:</i> This is red.
<i>Teacher:</i> This is blue.
<i>Pupils:</i> This is blue.
etc.

Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher:</i> Is this red?	Yes, it is.
Is this blue?	Yes, it is.
Is this black?	Yes, it is.
Is this white?	Yes, it is.

(General Questions for "No")

<i>Teacher:</i> Is this red?	<i>Pupils:</i> No, it isn't.
Is this blue?	No, it isn't.
Is this black?	No, it isn't.
Is this white?	No, it isn't.
etc.	etc.

(Alternative Questions)

<i>Teacher:</i> Is this red or blue?	<i>Pupils:</i> It's red (or blue).
Is this black or white?	It's black (or white).
Is this green or yellow?	It's green (or yellow).
etc.	etc.

(Special Questions)

<i>Teacher :</i>	What colour's this?	<i>Pupils :</i>	It's red.
	What colour's this?		It's blue.
	What colour's this?		It's black.
	What colour's this?		It's white.
	etc.		etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher :</i>	Is this red?	<i>Pupils :</i>	Yes, it is.
	Is this blue?		No, it isn't.
	What colour's this, then?		It's red.
	Is this black?		Yes, it is.
	Is this white?		No, it isn't.
	What colour's this?		It's black.
	etc.		etc.

SERIES 4.

NOTES. The teacher will note that, owing to the absence in English of a suitable interrogative word, no "Special Question" figures in this series. The contents material might be augmented but the teacher will probably find the present choice sufficient. A portion of Series II of the *Free Oral Assimilation* corresponds to this.

The present series may be combined with Series 6, which makes an Epithetic use of the same qualificatives.

STATEMENTS

Ae	<i>Teacher :</i>	This piece of string's long.
		This piece of string's short.
		This box is large.
		This box is small.
		This desk's heavy.
		This piece of paper's light.
		This coin's round.
		This card's square.

Ae Presentation. The teacher "presents" the above Sentence-Types in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, handling, holding up, etc.

Af Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher:</i>	Is this piece of string long?	Yes, it is <i>or</i> No, it isn't.
	Is this piece of string short?	Yes, it is <i>or</i> No, it isn't.
	Is this box large?	Yes, it is <i>or</i> No, it isn't.
	Is this box small?	Yes, it is <i>or</i> No, it isn't.
	etc.	etc.

(Alternative Questions)

<i>Teacher:</i>	Is this piece of string long or short?	It's long <i>or</i> It's short.
	Is this box large or small?	It's large <i>or</i> It's small.
	Is this desk heavy or light?	It's heavy <i>or</i> It's light.
	etc.	etc.

Bj Recognition. The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher:</i>	Is this piece of string long?	<i>Pupils:</i> Yes <i>or</i> No.
	Is this piece of string short?	Yes <i>or</i> No.
	Is this box large?	Yes <i>or</i> No.
	Is this box small?	Yes <i>or</i> No.
	etc.	etc.

Ce Repetition. The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation, etc.) the original

STATEMENTS

<i>Teacher:</i>	This piece of string's long.
<i>Pupils:</i>	This piece of string's long.
<i>Teacher:</i>	This box is large.
<i>Pupils:</i>	This box is large.
	etc.

Of **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher :</i>	Is this piece of string long?	<i>Pupils :</i>	Yes, it is.
	Is this piece of string short?		Yes, it is.
	Is this box large?		Yes, it is.
	Is this box small?		Yes, it is.
	etc.		etc.

(General Questions for "No")

<i>Teacher :</i>	Is this piece of string long?	<i>Pupils :</i>	No, it isn't.
	Is this piece of string short?		No, it isn't.
	Is this box large?		No, it isn't.
	Is this box small?		No, it isn't.
	etc.		etc.

(Alternative Questions)

<i>Teacher :</i>	Is this piece of string long or short?	<i>Pupils :</i>	It's long <i>or</i> It's short.
	Is this box large or small?		It's large <i>or</i> It's small.
	Is this desk heavy or light?		It's heavy <i>or</i> It's light.
	etc.		etc.

SERIES 5.

NOTES: The chief purpose of this series is to introduce in a fitting context the definite article. Seven examples are given. These may be supplemented by any or all of the following:

This is the cork of the bottle.
 This is the end of the stick.
 This is the key of the door.
 This is the blade of the knife.
 This is the handle of the knife.
 This is the point of the pencil.
 This is the point of the pen.
 This is the edge of the platform.

This is the back of the desk.
 This is the corner of the room.
 This is the middle of the room.
 This is the back of the room.
 This is the top of the picture.
 This is the bottom of the picture.
 This is the top of the door.
 This is the bottom of the door.
 This is the top of the window
 This is the bottom of the window.
 This is the top of my head.
 This is the right-hand side of the blackboard.
 This is the left-hand side of the blackboard.
 This is the name of the school.

This sentence-type corresponds to that which forms the basis of Series IV of the *Free Oral Assimilation*.

STATEMENTS

Ae	<i>Teacher:</i>	This* is the handle of the door.
Ce		This is the lid of the box.
		This is the cover of the book.
		This is the edge of the ruler.
		This is the top of the blackboard.
		This is the side of the blackboard.
		This is the front of the desk.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is this the handle of the door?	Yes, (it is) <i>or</i> No, (it isn't).
Bf		
Df	Is this the lid of the box?	Yes, (it is) <i>or</i> No, (it isn't).
	etc.	etc.
Af	Is this the handle of the door or the lid of the box?	
Df	It's the handle of the door (<i>or</i> the lid of the box).	

* Throughout this series *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

Is this the cover of the book or the edge of the ruler?

It's the cover of the book (*or* the edge of the ruler).

etc.

etc.

What's this?

It's the handle of the door.

What's this?

It's the lid of the box.

etc.

etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag

Is this the handle of the door?

Yes, it is.

Dg

Is this the lid of the box?

No, it isn't.

What is it, then?

It's the handle of the door.

etc.

etc.

SERIES 6.

NOTES. This is complementary to Series 4, which makes a Predicative use of the same qualificatives. Both uses are given in Series III of the *Free Oral Assimilation*.

STATEMENTS

Ae

This* is a long piece of string.

Ce

This is a short piece of string.

This is a large box.

This is a small box.

This is a straight line.

This is a crooked line.

Af

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Bj

Is this a long piece of string?

Yes, (it is) *or* No, (it isn't).

Df

Is this a short piece of string?

Yes, (it is) *or* No, (it isn't).

Is this a large box?

Yes, (it is) *or* No, (it isn't).

Is this a small box?

Yes, (it is) *or* No, (it isn't).

etc.

etc.

Af

Is this a long or a short piece of string?

It's a long piece of string.

Df

Is this a large or a small box?

It's a large box.

etc.

etc.

* Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

Is this a long piece of string or a short one?	It's a long one.
Is this a large box or a small one?	It's a large one.
etc.	etc.

SERIES 7.

NOTES. The contents-material may be augmented at the teacher's discretion, e.g.,

The match is on the box.

The stamp's on the envelope.

The chair's on the platform, etc.

but such forms as *The blackboard's on the wall* etc. should be avoided.

Series V of the *Free Oral Assimilation* develops the sentence-type of the present series.

STATEMENTS

Ae

The book's on the desk.

The pencil's on the chair.

The knife's on the floor.

Presentation. The teacher "presents" the above Sentence type in the form of Statements. These three statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated first by the ostensive placing of the objects and subsequently by appropriate demonstrative gestures.

Af Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following series of three questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher:</i>	Is the book on the desk?	Yes, it is or No, it isn't.
	Is the pencil on the chair?	Yes, it is or No, it isn't.
	Is the knife on the floor?	Yes, it is or No, it isn't.

(Alternative Questions)

<i>Teacher:</i>	Is the book on the desk or on the chair?	It's on the desk.
	Is the pencil on the chair or on the floor?	It's on the chair.
	Is the knife on the floor or on the desk?	It's on the floor.

(Special Questions, i.e. beginning with an interrogative word)

<i>Teacher:</i>	Where's the book?	It's on the desk.
	Where's the pencil?	It's on the chair.
	Where's the knife?	It's on the floor.

<i>Teacher:</i>	What's on the desk?	The book is.
	What's on the chair?	The pencil is.
	What's on the floor?	The knife is.

Ag **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of three

SEQUENTIAL GROUPS

<i>Teacher:</i>	Is the book on the desk?	Yes, it is.
	Is the book on the chair?	No, it isn't.
	Where is it, then?	It's on the desk.
	What's on the desk?	The book is.
<i>Teacher:</i>	Is the pencil on the chair?	Yes, it is.
	Is the pencil on the floor?	No, it isn't.
	Where is it, then?	It's on the chair.
	What's on the chair?	The pencil is.
<i>Teacher:</i>	Is the knife on the floor?	Yes, it is.
	Is the knife on the desk?	No, it isn't.
	Where is it, then?	It's on the floor.
	What's on the floor?	The knife is.

Bj **Recognition.** The teacher asks the following (general) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher:</i>	Is the book on the desk?	<i>Pupils:</i> Yes.
	Is the book on the chair?	No.
	Is the pencil on the chair?	Yes.
	Is the pencil on the floor?	No.
	Is the book on the floor?	No.
	Is the knife on the floor?	Yes.
	Is the pencil on the floor?	No.

Ce **Repetition.** The pupils (collectively and individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation, etc.) the original

STATEMENTS

<i>Teacher:</i>	The book's on the desk.	<i>Pupils:</i> The book's on the desk.
	The pencil's on the chair.	The pencil's on the chair.
	The knife's on the floor.	The knife's on the floor.

Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of question in the form of

HOMOGENEOUS GROUPS

(General Question for "Yes")

<i>Teacher:</i>	Is the book on the desk?	<i>Pupils:</i>	Yes, it is.
	Is the pencil on the chair?		Yes, it is.
	Is the knife on the floor?		Yes, it is.

(General Questions for "No")

<i>Teacher:</i>	Is the book on the chair?	<i>Pupils:</i>	No, it isn't.
	Is the pencil on the floor?		No, it isn't.
	Is the knife on the desk?		No, it isn't.

(Alternative Questions)

<i>Teacher:</i>	Is the book on the desk or on the chair?	<i>Pupils:</i>	It's on the desk.
	Is the pencil on the chair or on the floor?		It's on the chair.
	Is the knife on the floor or on the desk?		It's on the floor.

(Special Questions)

<i>Teacher:</i>	Where's the book?	<i>Pupils:</i>	It's on the desk.
	Where's the pencil?		It's on the chair.
	Where's the knife?		It's on the floor.
<i>Teacher:</i>	What's on the desk?	<i>Pupils:</i>	The book is.
	What's on the chair?		The pencil is.
	What's on the floor?		The knife is.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Is the book on the desk?	<i>Pupils:</i>	Yes, it is.
	Is the book on the chair?		No, it isn't.
	Where is it, then?		It's on the desk.
	What's on the desk?		The book is.
<i>Teacher:</i>	Is the pencil on the chair?	<i>Pupils:</i>	Yes, it is.
	Is the pencil on the floor?		No, it isn't.
	Where is it, then?		It's on the chair.
	What's on the chair?		The pencil is.

Teacher: Is the pencil on the chair?
Is the pencil on the floor?
Where is it, then?
What's on the chair?

Pupils: Yes, it is.
No, it isn't.
It's on the chair.
The pencil is.

Teacher: Is the knife on the floor?
Is the knife on the desk?
Where is it, then?
What's on the floor?

Pupils: Yes, it is.
No, it isn't.
It's on the floor.
The knife is.

SERIES 8.

NOTES. This series may be augmented by replacing the proposed Direct Object expressions by others, e.g.

I'm touching the wall.

I'm touching the blackboard, etc.

A far more important series of variations consists of replacing *I'm* by *He's* (or *She's*), *We're*, *They're*. In order to avoid monotony it would be well to distribute the use of these variations over two or more lessons.

The teacher may note however that these forms are better taught in the form of *Action Chains* (See *Action Chains*, Stages of Development 5 and 6.)

Recourse may also be had to Series XV of the *Free Oral Assimilation*.

STATEMENTS

Ae

I'm touching the top of the desk.
I'm touching the side of the desk.
I'm touching the front of the book.
I'm touching the back of the book.
I'm touching the floor.
I'm touching the middle of the pencil.
I'm touching the end of the pencil.

Ae **Presentation.** The teacher "presents" the above Sentence-Type in the form of statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures.

Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of

Am I touching the front of the book?
 Am I touching the back of the book?
 etc.

Yes, you are.
 Yes, you are.
 etc.

(General Questions for "No")

Teacher: Am I touching the top of the desk?
 Am I touching the side of the desk?
 Am I touching the front of the book?
 Am I touching the back of the book?
 etc.

Pupils: No, you're not.
 No, you're not.
 No, you're not.
 No, you're not.
 etc.

(Alternative Questions)

Teacher:
 Am I touching the top of the desk
 or the side of the desk?
 Am I touching the side of the desk
 or the front of the book?
 Am I touching the front of the book
 or the back of the book?
 Am I touching the back of the book
 or the floor?
 etc.

Pupils:
 You're touching the top of the desk.
 You're touching the side of the desk.
 You're touching the front of the book.
 You're touching the back of the book.
 etc.

(Special Questions)

Teacher:
 What am I touching?
 What am I touching?
 What am I touching?
 What am I touching?
 etc.

Pupils:
 You're touching the top of the desk.
 You're touching the side of the desk.
 You're touching the front of the book.
 You're touching the back of the book.
 etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

Teacher:
 Am I touching the top of the desk?
 Am I touching the side of the desk?
 What am I touching?

Pupils:
 Yes, you are.
 No, you're not.
 You're touching the top of the desk.

Who's touching the top of the desk?
 Am I touching the side of the desk?
 Am I touching the front of the book?
 What am I touching?
 Who's touching the side of the desk?
 etc.

You are.
 Yes, you are.
 No, you're not.
 You're touching the side of the desk.
 You are.
 etc.

SERIES 9.

NOTES. The contents-material may be augmented by the names of other objects. At a subsequent lesson the sentence-type may be used with *his, her, our* and *their* as contents-material. At the discretion of the teacher Series 9, and 11 may be combined, as is the case with Series VII of the *Free Oral Assimilation*.

STATEMENTS

Ae *Teacher:* This is my book.
 This is your book.
 This is my pencil.
 This is your pencil.
 This is my place.
 This is your place.
 This is my desk.
 This is your desk.

Ae **Presentation.** The teacher "presents" the above Sentence-Types in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, handling, holding up, etc.

Af **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher:</i> Is this my book?	Yes, it is or No, it isn't.
Is this your book?	Yes, it is or No, it isn't.
Is this my pencil?	Yes, it is or No, it isn't.
Is this your pencil?	Yes, it is or No, it isn't.
etc.	etc.

(Alternative Questions)

Teacher :

Is this my book or my pencil?
Is this my pencil or my desk?
Is this my desk or my book?
Is this my place or my pencil?
etc.

Is this my book or your book?
Is this your book or my book?
Is this my pencil or your pencil?
Is this your pencil or my pencil?
etc.

Pupils :

It's your book or It's your pencil.
It's your pencil or It's your desk.
It's your desk or It's your book.
It's your place or It's your pencil.
etc.

It's my book or It's your book.
It's your book or It's my book.
It's my pencil or It's your pencil.
It's your pencil or It's my pencil.
etc.

(Special Questions)

Teacher : Whose book is this?
Whose book is this?
Whose pencil is this?
Whose pencil is this?
etc.

Pupils : It's my book.
It's your book.
It's my pencil.
It's your pencil.
etc.

Reproduction. (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

Teacher : Is this my book?
Is this my pencil?
What is it, then?
Is this your book?
Is this your pencil?
What is it, then?
etc.

Is this my book?
Is this your book?
Whose is it, then?
Is this your book?
Is this my book?
?

Pupils : Yes, it is.
No, it isn't.
It's your book.
Yes, it is.
No, it isn't.
It's my book.
etc.

Yes, it is.
No, it isn't.
It's your book.
Yes, it is.
No, it isn't.
It's my book.
etc.

Is this my book?
Whose is it, then?
etc.

No, it isn't.
It's your book.
etc.

- Bj **Recognition.** The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

Teacher: Is this my book?
Is this your book?
Is this my pencil?
Is this your pencil?
etc.

Pupils: Yes or No.
Yes or No.
Yes or No.
Yes or No.
etc.

- Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

Teacher: This is my book.
Pupils: This is my book.
Teacher: This is your book.
Pupils: This is your book.
etc.

- Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher:</i> Is this my book?	<i>Pupils:</i> Yes, it is.
Is this your book?	Yes, it is.
Is this my pencil?	Yes, it is.
Is this your pencil?	Yes, it is.
etc.	etc.

(General Questions for "No")

<i>Teacher:</i> Is this my book?	<i>Pupils:</i> No, it isn't.
Is this your book?	No, it isn't.
Is this my pencil?	No, it isn't.
Is this your pencil?	No, it isn't.
etc.	etc.

(Alternative Questions)

Teacher: Is this my book or my pencil? It's my book *or* It's my pencil.
 Is this my pencil or my desk? It's my pencil *or* It's my desk.
 Is this my desk or my book? It's my desk *or* It's my book.
 etc. etc.

(Alternative Questions)

Teacher: Is this my book or your book? It's my book *or* It's your book.
 Is this your book or my book? It's your book *or* It's my book.
 Is this my pencil or your pencil? It's my pencil *or* It's your pencil.
 Is this your pencil or my pencil? It's your pencil *or* It's my pencil.
 etc. etc.

(Special Questions, i.e. beginning with an Interrogative Word)

Whose book is this? It's my book.
 Whose book is this? It's your book.
 Whose pencil is this? It's my pencil.
 Whose pencil is this? It's your pencil.
 etc. etc.

(For the possessive pronouns (mine, yours) see Series 10 and 11.)

Ag **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

Teacher: Is this my book? Yes, it is.
 Is this my pencil? No, it isn't.
 What is it, then? It's my book.
 Is this your book? Yes, it is.
 Is this your pencil? No, it isn't.
 What is it, then? It's your book.
 etc. etc.

Is this my book? Yes, it is.
 Is this your book? No, it isn't.
 Whose is it, then? It's my book.
 Is this your book? Yes, it is.

Is this my book?
Whose is it, then?
etc.

No, it isn't.
It's your book.
etc.

- Bj **Recognition.** The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

Teacher: Is this my book?
Is this your book?
Is this my pencil?
Is this your pencil?
etc.

Pupils: Yes or No.
Yes or No.
Yes or No.
Yes or No.
etc.

- Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

Teacher: This is my book.
Pupils: This is my book.
Teacher: This is your book.
Pupils: This is your book.
etc.

- Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

Teacher: Is this my book? *Pupils:* Yes, it is.
Is this your book? Yes, it is.
Is this my pencil? Yes, it is.
Is this your pencil? Yes, it is.
etc. etc.

(General Questions for "No")

Teacher: Is this my book? *Pupils:* No, it isn't.
Is this your book? No, it isn't.
Is this my pencil? No, it isn't.
Is this your pencil? No, it isn't.
etc. etc.

*(Alternative Questions)**Teacher :*

Is this my book or my pencil?
 Is this my pencil or my desk?
 Is this my desk or my book?
 Is this my place or my pencil?
 etc.

Pupils :

It's your book *or* It's your pencil.
 It's your pencil *or* It's your desk.
 It's your desk *or* It's your book.
 It's your place *or* It's your pencil.
 etc.

Is this my book or your book?
 Is this your book or my book?
 Is this my pencil or your pencil?
 Is this your pencil or my pencil?
 etc.

It's my book *or* It's your book.
 It's your book *or* It's my book.
 It's my pencil *or* It's your pencil.
 It's your pencil *or* It's my pencil.
 etc.

(Special Questions)

Teacher : Whose book is this?
 Whose book is this?
 Whose pencil is this?
 Whose pencil is this?
 etc.

Pupils : It's my book.
 It's your book.
 It's my pencil.
 It's your pencil.
 etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

Teacher : Is this my book?
 Is this my pencil?
 What is it, then?
 Is this your book?
 Is this your pencil?
 What is it, then?
 etc.

Pupils : Yes, it is.
 No, it isn't.
 It's your book.
 Yes, it is.
 No, it isn't.
 It's my book.
 etc.

Is this my book?
 Is this your book?
 Whose is it, then?
 Is this your book?
 Is this my book?
 Whose is it, then?
 etc.

Yes, it is.
 No, it isn't.
 It's your book.
 Yes, it is.
 No, it isn't.
 It's my book.
 etc.

SERIES 10.

NOTES. This series may be used when (and if) the teacher gives his pupils English surnames (See Appendix II), and corresponds to part of Series VII of the *Free Oral Assimilation*.

STATEMENTS

Ae	Your (My) name's "Beach."
Ce	Your (My) name's "Dark."
	Your (My) name's "Hall."
	Your (My) name's "Moon."
	Your (My) name's "Bird."

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is your name "Beach"?	Yes, it is <i>or</i> No, it isn't.
Df	Is your name "Dark"?	Yes, it is <i>or</i> No, it isn't.
	Is your name "Hall"?	Yes, it is <i>or</i> No, it isn't.
	etc.	etc.
	Is your name "Beach" or "Dark"?	Your (My) name's "Beach" (<i>or</i> "Dark").
	Is your name "Dark" or "Hall"?	Your (My) name's "Dark" (<i>or</i> "Hall").
	Is your name "Hall" or "Moon"?	Your (My) name's "Hall" (<i>or</i> "Moon").
	etc.	etc.
	What's your name?	Your (My) name's "Beach."
	What's your name?	Your (My) name's "Dark."
	What's your name?	Your (My) name's "Hall."
	etc.	etc.
	What does "Beach" mean in Japanese?	It means "Hama."
	What does "Dark" mean in Japanese?	It means "Kurai."
	What does "Hall" mean in Japanese?	It means "Obiroma."
	etc.	etc.
	Where's "Beach"?	I'm here.
	Where's "Dark"?	I'm here.
	Where's "Hall"?	I'm here.
	etc.	etc.

Who's "Beach"	I am.
Who's "Dark"?	I am.
Who's "Hall"?	I am.
etc.	etc.
Whose name's "Beach"?	{ Mine is. { My name's "Beach."
Whose name's "Dark"?	{ Mine is. { My name's "Dark."
Whose name's "Hall"?	{ Mine is. { My name's "Hall."
etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is your name "Beach"?	Yes, it is.
Dg	Is your name "Dark"?	No, it isn't.
	What's your name, then?	It's "Beach."
	Whose name's "Beach"?	{ Mine is. { My name's "Beach."

SERIES 11.

NOTES. Possessive words other than *my, mine, your, yours*, do not lend themselves particularly well to mechanical treatment in group form, but Direct Method teachers generally have no difficulty, in devising (with the help of pictures, dramatizations etc.) the appropriate setting or presenting and drilling such groups as:

This is my book.	It's mine.
This is your book.	It's yours.
These are our books.	They're ours.
This is his book.	It's his. (It's Beach's book. It's Beach's.)
This is her book.	It's hers. (It's Miss Beach's book. It's Miss Beach's.)
These are their books.	They're theirs.

Problems such as the exact order and sequence of questions, whether the possessive noun or the possessive pronoun is required, the absence of women (to illustrate *her, hers, Miss Beach's*) in the boys' classroom, and the absence of men (to illustrate *his, Beach's, Mr. Beach's*) in the girls' classroom can be solved with a little ingenuity and imagination.

As this is a question for the teacher in the classroom rather than for the

course-designer in his study, we leave the procedure to the improvizing power of the users of this book.

Series VII of *Free Oral Assimilation* will afford many hints and a variety of contents-material.

STATEMENTS

Ae	This* book's mine.
Ce	This book's yours.
	This pencil's mine.
	This pencil's yours.
	This desk's mine.
	This desk's yours.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is this book mine?	Yes, (it is) or No, (it isn't).
Bj	Is this book yours?	Yes, (it is) or No, (it isn't).
Df	etc.	etc.
Af	Is this book mine or yours?	It's mine (or yours).
Df	Is this book mine or yours?	It's mine (or yours).
	Is this pencil mine or yours?	It's mine (or yours).
	Is this pencil mine or yours?	It's mine (or yours).
	etc.	etc.
	Whose book's this?	It's mine.
	Whose book's this?	It's yours.
	etc.	etc.
	Which book's mine?	This one is.
	Which book's yours?	That one is.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Is this book mine?	Yes, it is.
	Is it yours?	No, it isn't.
	Whose is it, then?	It's yours.
	Which book's mine?	That one is.
	etc.	etc.

* Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

SERIES 12.

NOTES. According to the judgment and convenience of the teacher, this series may be omitted, for it may be found difficult to obtain recognizable pictures of a sufficiently large size to meet classroom purposes.

(Showing pictures of places likely to be more or less familiar to the students.)

STATEMENTS

Ae **This is Tokyo.**
 Ce **This is London.**
 This is New York.
 This is Paris.
 This is Pekin.
 etc.

Af QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Df	Is this Tokyo?	Yes, it is <i>or</i> No, it isn't.
	Is this London?	Yes, it is <i>or</i> No, it isn't.
	etc.	etc.
	Is this Tokyo or London?	It's Tokyo (<i>or</i> London).
	Is this London or New York?	It's London (<i>or</i> New York).
	etc.	etc.
	What place is this?	It's Tokyo.
	What place is this?	It's London.
	etc.	etc.

QUESTIONS ANSWERS (SEQUENTIAL GROUPS)

Ag	Is this Tokyo?	Yes, it is.
Dg	Is this London?	No, it isn't.
	What place is it, then?	It's Tokyo.
	(Where's Tokyo?)	It's in Japan).

SERIES 13.

NOTES. The contents-material will probably suffice. This series corresponds to part of Series VIII of the *Free Oral Assimilation*. If considered desirable, Series 13 and 15 may be used in immediate succession.

STATEMENTS

Ae *Teacher :* **This is my left hand.**
 This is my right hand.
 This is my left eye.
 This is my right eye.
 This is my left foot.
 This is my right foot.
 This is my left ear.
 This is my right ear.

Ae **Presentation.** The teacher "presents" the above Sentence-Types in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, holding up etc.

Af **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher :</i>	Is this my left hand?	Yes, it is <i>or</i> No, it isn't.
	Is this my right hand?	Yes, it is <i>or</i> No, it isn't.
	Is this my left eye?	Yes, it is <i>or</i> No, it isn't.
	Is this my right eye?	Yes, it is <i>or</i> No, it isn't.
	etc.	etc.

(Alternative Questions)

<i>Teacher :</i>	Is this my left hand or my right hand?	It's my left hand <i>or</i> It's my right hand.
	Is this my left eye or my right eye?	It's my left eye <i>or</i> It's my right eye.
	Is this my right foot or my left foot?	It's my right foot <i>or</i> It's my left foot.
	etc.	etc.

(Special Questions, i.e. beginning with an Interrogative Word)

<i>Teacher :</i>	Which hand is this?	It's my left hand <i>or</i> It's my right hand.
	Which eye is this?	It's my left eye <i>or</i> It's my right eye.
	Which foot is this?	It's my left foot <i>or</i> It's my right foot.
	etc.	etc.

- Ag **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

<i>Teacher :</i> Is this my left hand?	Yes, it is.
Is this my right hand*?	No, it isn't.
Which hand is it, then?	It's my left hand.*
Is this my right eye?	Yes, it is.
Is this my left eye?	No, it isn't.
Which eye is it, then?	It's my right eye.*
etc.	etc.

- Bj **Recognition.** The teacher asks the following (General) questions. The pupils (either collectively as or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher :</i> Is this my left hand?	<i>Pupils :</i> Yes or No.
Is this my right hand?	Yes or No.
Is this my left eye?	Yes or No.
Is this my right eye?	Yes or No.
etc.	etc.

- Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

<i>Teacher :</i> This is my left hand.
<i>Pupils :</i> This is my left hand.
<i>Teacher :</i> This is my right hand.
<i>Pupils :</i> This is my right hand.
etc.

- Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

(General Questions for "Yes")

<i>Teacher :</i> Is this my left hand?	<i>Pupils :</i> Yes, it is.
Is this my right hand?	Yes, it is.

*In this and in all similar cases the noun may be replaced, at the teacher's discretion, by the semi-pronoun *one*.

<i>Teacher:</i>	Is this my left eye?	Yes, it is.
	Is this my right eye?	Yes, it is.
	etc.	etc.

(General Questions for "No")

<i>Teacher:</i>	Is this my left hand?	<i>Pupils:</i> No, it isn't.
	Is this my right hand?	No, it isn't.
	Is this my left eye?	No, it isn't.
	Is this my right eye?	No, it isn't.
	etc.	etc.

(Alternative Questions)

<i>Teacher:</i>	<i>Pupils:</i>
Is this my left hand or my right hand?	It's your left hand <i>or</i> It's your right hand.
Is this my right eye or my left eye?	It's your right eye <i>or</i> It's your left eye.
Is this my left foot or my right foot?	It's your left foot <i>or</i> It's your right foot.
etc.	etc.

(Special Questions)

<i>Teacher:</i>	<i>Pupils:</i>
Which hand is this?	It's your left hand <i>or</i> It's your right hand.
Which eye is this?	It's your left eye <i>or</i> It's your right eye.
Which foot is this?	It's your left foot <i>or</i> It's your right foot.
etc.	etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	<i>Pupils:</i>
Is this my left hand?	Yes, it is.
Is this my right hand?	No, it isn't.
Which hand is it, then?	It's your left hand.
Is this my left eye?	Yes, it is.
Is this my right eye?	No, it isn't.
Which eye is it, then?	It's your left eye.
etc.	etc.

SERIES 14.

• **NOTES.** The sentence-type is very similar to that of Series 8, the difference being that whereas Series 8 treats particularly the Direct Object, Series 14 is chiefly concerned with verbs. The seven activities proposed below may be augmented at the discretion of the teacher, who may make use of the material of Series VI of the *Free Oral Assimilation*.

STATEMENTS

Ae I am walking.
 I am standing still.
 I am sitting down.
 I am taking something.
 I am putting something down.
 I am reading.
 I am writing.

Ae **Presentation.** The teacher "presents" the above Sentence-Type in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures and actions.

Af **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

Am I walking?	Yes, I am <i>or</i> No, I'm not.
Am I standing still?	Yes, I am <i>or</i> No, I'm not.
Am I sitting down?	Yes, I am <i>or</i> No, I'm not.
Am I taking something?	Yes, I am <i>or</i> No, I'm not.
etc.	etc.

(Alternative Questions)

Am I walking or standing still?	I'm walking <i>or</i> I'm standing still.
Am I standing still or sitting down?	I'm standing still <i>or</i> I'm sitting down.
Am I sitting down or taking something?	I'm sitting down <i>or</i> I am taking something.
Am I taking something or putting something down?	I'm taking something <i>or</i> I'm putting something down.
etc.	etc.

(Special Questions, i.e. beginning with an Interrogative Word)

What am I doing?	I am walking.
What am I doing?	I am standing still.
What am I doing?	I am sitting down.
What am I doing?	I am taking something.
etc.	etc.

Ag **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

<i>Teacher :</i>	Am I walking?	Yes, I am.
	Am I standing still?	No, I'm not.
	What am I doing, then?	I'm walking.
	Who's walking?	I am.
	Am I standing still?	Yes, I am.
	Am I sitting down?	No, I'm not.
	What am I doing, then?	I'm standing still.
	Who's standing still?	I am.
	etc.	etc.

Bj **Recognition.** The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher :</i>	Am I walking?	<i>Pupils :</i>	Yes or No.
	Am I standing still?		Yes or No.
	Am I sitting down?		Yes or No.
	Am I taking something?		Yes or No.
	etc.		etc.

Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

<i>Teacher :</i>	I'm walking.	You're walking.
<i>Pupils :</i>	I'm walking.	You're walking.
<i>Teacher :</i>	I'm standing still.	You're standing still.
<i>Pupils :</i>	I'm standing still.	You're standing still.
	etc.	etc.

Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher :</i>	Am I walking?	<i>Pupils :</i>	Yes, you are.
	Am I standing still?		Yes, you are.
	Am I sitting down?		Yes, you are.
	Am I taking something?		Yes, you are.

General Questions for "No"

<i>Teacher:</i> Am I walking?	<i>Pupils:</i> No, you're not.
Am I standing still?	No, you're not.
Am I sitting down?	No, you're not.
Am I taking something?	No, you're not.

(Alternative Questions)

<i>Teacher:</i>	<i>Pupils:</i>
Am I walking or standing still?	You're walking (<i>or</i> standing still).
Am I standing still or sitting down?	You're standing still (<i>or</i> sitting down).
Am I sitting down or taking something?	You're sitting down (<i>or</i> taking something).
Am I taking something or putting something down?	You're taking something (<i>or</i> putting some- thing down).
etc.	etc.

(Special Questions)

<i>Teacher:</i> What am I doing?	<i>Pupils:</i> You're walking.
What am I doing?	You're standing still.
What am I doing?	You're sitting down.
What am I doing?	You're taking something.
etc.	etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i> Am I walking?	<i>Pupils:</i> Yes, you are.
Am I standing still?	No, you're not.
What am I doing, then?	You're walking.
Who's walking?	You are.
<i>Teacher:</i> Am I standing still?	<i>Pupils:</i> Yes, you are.
Am I sitting down?	No, you're not.
What am I doing, then?	You're standing still.
Who's standing still?	You are.
etc.	etc.

SERIES 15.

NOTES: The sentence-type is complementary to that of Series 13; in both cases *which* is the dominant word. This series corresponds to part of Series VIII of the *Free Oral Assimilation*, from which the contents-material may be augmented.

STATEMENTS

- Ae The large box is on the desk.
 Ce The small box is in my pocket.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- | | | |
|----|--------------------------------|--------------------|
| Ag | Is the large box on the desk? | Yes, it is. |
| Dg | Is the small box on the desk? | No, it isn't. |
| | Which box is on the desk? | The large one is. |
| | Where is the large box? | It's on the desk. |
| | Is the small box in my pocket? | Yes, it is. |
| | Is the large box in my pocket? | No, it isn't. |
| | Which box is in my pocket? | The small one is. |
| | Where is the small box? | It's in my pocket. |

 SERIES 16.

NOTES. The contents-material may be augmented at the teacher's discretion. Copious examples will be found in Series V, X and XXV of the *Free Oral Assimilation*.

STATEMENTS

- Ae The desk's in front of me. (in front of you)
 Ce The blackboard's behind me. (behind you)
 The door's on my left. (on your left)
 The window's on my right. (on your right)

QUESTIONS AND ANSWERS. (HOMOGENEOUS GROUPS)

- | | | |
|----|--|---------------------------------|
| Af | | |
| Bj | | |
| Df | Is the desk in front of me? | Yes, (it is) or No, (it isn't). |
| | Is the blackboard behind me? | Yes, (it is) or No, (it isn't). |
| | etc. | etc. |
| Af | Is the desk in front of me or behind me? | It's in front of me (you). |
| Df | Is the blackboard in front of me or behind me? | It's behind me (you). |
| | etc. | etc. |
| | Where's the desk? | It's in front of me (you). |
| | Where's the blackboard? | It's behind me (you). |
| | etc. | etc. |

What's in front of me?

The desk is.

What's behind me?

The blackboard is.

etc.

etc.

Ag QUESTIONS AND ANSWERS. (SEQUENTIAL GROUPS)

Dg Is the desk in front of me?

Yes, it is.

Is the desk behind me?

No, it isn't.

Where is the desk, then?

It's in front of me (you).

What's in front of me?

The desk is.

etc.

etc.

SERIES 17.

NOTES. By changing the sentence-type into *A pen is used for writing*, an abundance of contents-material may be found. But such series hardly come within the scope of the present book (which confines itself to objects and gestures) and are more appropriate in the "Oral Contextual" Line of Approach (See "English Through Questions and Answers" now in the press).

Series XXXVII of the *Free Oral Assimilation* augments and develops the sentence-type and contents-material of the present series.

STATEMENTS

Ac

Ce

This* is used for writing.

This is used for cutting.

This is used for reading.

This is used for writing on the blackboard.

This is used for sitting on.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af

Is this used for writing?

Yes, it is *or* No, it isn't.

Df

Is this used for cutting?

Yes, it is *or* No, it isn't.

Bj

etc.

etc.

Is this used for writing or for cutting?

It's used for writing (*or* cutting).

Is this used for cutting or for reading?

It's used for cutting (*or* reading).

etc.

etc.

* Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity of the object alluded to.

What's this used for?

It's used for writing.

What's this used for?

It's used for writing.

etc.

etc.

Ag **QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)**

Dg Is this used for writing?

Yes, it is.

Is this used for cutting?

No, it isn't.

What's this used for, then?

It's used for writing.

etc.

etc.

SERIES 18.

NOTES. The notes to 16 apply to Series 18.

STATEMENTS

Ae The blackboard's in front of you (in front of me).

Ce The back of the room's behind you (behind me).

The door's on your right (on my right).

The window's on your left (on my left).

QUESTIONS AND ANSWERS. (HOMOGENEOUS GROUPS)

Af Is the blackboard in front of you?

Yes, it is *or* No, it isn't.

Bj Is the back of the room behind you?

Yes, it is *or* No, it isn't.

Df Is the door on your right?

Yes, it is *or* No, it isn't.

etc.

etc.

Af Is the blackboard in front of you or behind you?

It's in front of me (you).

Df Is the back of the room behind you or in front of you?

It's behind me (you).

etc.

etc.

Where's the blackboard?

It's in front of me (you).

Where's the back of the room?

It's behind me (you).

etc.

etc.

What's in front of you?

The blackboard is.

What's behind you?

The back of the room is.

etc.

etc.

Ag **QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)**

Dg Is the blackboard in front of you?

Yes, it is.

Is the blackboard behind you?

No, it isn't.

Where's the blackboard, then?

It's behind me.

What's in front of you?
etc.

The blackboard is.
etc.

SERIES 19.

NOTES. The contents-material of this series consists of the names of eight suitable substances. These may, of course, be supplemented by the names of any of the substances the list of which is given in Appendix I.

At regular intervals this Series 19 (conjointly with Series 1, 2 and 23) should be used by the teacher for the purpose of increasing the pupils' vocabulary of nouns.

The sentence-type of Series 19 corresponds to one of the sentence-types figuring in Series XII of the *Free Oral Assimilation*.

STATEMENTS

Ae	<i>Teacher</i>	This* is wood.
Ce		This is leather.
		This is glass.
		This is chalk.
		This is paper.
		This is cloth.
		This is water.
		This is ink.

The most appropriate gestures in connection with the teaching of material nouns are those of examining, feeling, rubbing, scratching, pinching and, in some cases, smelling.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is this wood?	Yes, (it is) <i>or</i> No, (it isn't).
Bj	Is this leather?	Yes, (it is) <i>or</i> No, (it isn't).
Df	etc.	etc.
Af	Is this wood or leather?	It's wood (<i>or</i> leather).
Df	Is this leather or glass?	It's leather (<i>or</i> glass).
	etc.	etc.

* Throughout this series *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

What's this?	It's wood.
What's this?	It's leather.
etc.	etc.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg

Is this wood?	Yes, it is.
Is this leather?	No, it isn't.
What is it, then?	It's wood.
etc.	etc.

SERIES 20.

NOTES. The sentence-type and contents-material of Series 20 and 22 are so very similar that the two series may be combined if desired. Series XII of the *Free Oral Assimilation* consists largely of the same matter.

STATEMENTS

Ae	This* is made of wood.	(e.g. desk, blackboard, floor, chair, door.)
	This is made of paper.	(e.g. book, envelope, stamp, newspaper.)
	This is made of glass.	(e.g. window-pane, bottle, eye-glasses.)
	This is made of leather.	(e.g. shoe, strap, bag.)
	This is made of metal.	(e.g. key, ring, watch, knife, coin.)
	This is made of linen.	(e.g. collar, handkerchief, cuff.)

Presentation. The teacher "presents" the above Sentence-Type in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, rubbing, scratching, pinching, knocking, tapping, etc.

Af *Presentation.* (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(*General Questions, i.e. for "Yes" or "No".*)

Teacher:	Is this made of wood?	Yes, it is or No, it isn't.
	Is this made of paper?	Yes, it is or No, it isn't.
	Is this made of glass?	Yes, it is or No, it isn't.

* Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

Is this made of leather?	Yes, it is <i>or</i> No, it isn't.
Is this made of metal?	Yes, it is <i>or</i> No, it isn't.
Is this made of linen?	Yes, it is <i>or</i> No, it isn't.

(*Alternative Questions*)

<i>Teacher:</i> Is this made of wood or of paper?	It's made of wood <i>or</i> It's made of paper.
Is this made of paper or of glass?	It's made of paper <i>or</i> It's made of glass.
Is this made of glass or of leather?	It's made of glass <i>or</i> It's made of leather.
Is this made of linen or of metal?	It's made of linen <i>or</i> It's made of metal.
Is this made of wood or of glass?	It's made of wood <i>or</i> It's made of glass.
Is this made of wood or of leather?	It's made of wood <i>or</i> It's made of leather.
etc.	etc.

(*Special Questions, i.e. beginning with an Interrogative Word.*)

<i>Teacher.</i> What's this made of?	It's made of wood etc. (<i>as the case may be</i>).
What's this made of?	It's made of wood etc. (<i>as the case may be</i>).
What's this made of?	It's made of wood etc. (<i>as the case may be</i>).
What's this made of?	It's made of wood etc. (<i>as the case may be</i>).

Ag Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i> Is this made of wood?	Yes, it is.
Is this made of paper?	No, it isn't.
What is it made of, then?	It's made of wood.
Is this made of paper?	Yes, it is.
Is this made of glass?	No, it isn't.
What is it made of, then?	It's made of paper.
etc.	etc.

Bj Recognition. The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher:</i> Is this made of wood?	<i>Pupils:</i> Yes <i>or</i> No.
Is this made of paper?	Yes <i>or</i> No.
Is this made of glass?	Yes <i>or</i> No.
Is this made of leather?	Yes <i>or</i> No.
Is this made of metal?	Yes <i>or</i> No.
Is this made of linen?	Yes <i>or</i> No.
etc.	etc.

Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

Teacher: This is made of wood.

Pupils: This is made of wood.

Teacher: This is made of paper.

Pupils: This is made of paper.

etc.

Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher:</i> Is this made of wood?	<i>Pupils:</i> Yes, it is.
Is this made of paper?	Yes, it is.
Is this made of glass?	Yes, it is.
Is this made of leather?	Yes, it is.
etc.	etc.

(General Questions for "No")

<i>Teacher:</i> Is this made of wood?	<i>Pupils:</i> No, it isn't.
Is this made of paper?	No, it isn't.
Is this made of glass?	No, it isn't.
etc.	etc.

(Alternative Questions)

<i>Teacher:</i> Is this made of wood or of paper?	<i>Pupils:</i> It's made of wood (or paper).
Is this made of paper or of glass?	It's made of paper (or glass).
Is this made of glass or of leather?	It's made of glass (or leather).
Is this made of metal or of linen?	It's made of metal (or linen).
Is this made of wood or of glass?	It's made of wood (or glass).

(Special Questions)

<i>Teacher:</i> What's this made of?	<i>Pupils:</i> It's made of wood, etc. (as the case may be).
What's this made of?	It's made of wood, etc. (as the case may be).

What's this made of?

It's made of wood, etc.
(as the case may be).

What's this made of?

It's made of wood, etc.
(as the case may be).

etc.

etc.

Dg **Reproduction.** The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Is this made of wood?	<i>Pupils:</i>	Yes, it is.
	Is this made of paper?		No, it isn't.
	What's it made of, then?		It's made of wood.
	Is this made of paper?		Yes, it is.
	Is this made of glass?		No, it isn't.
	What's it made of, then?		It's made of paper.
	etc.		etc.

SERIES 21.

NOTES. The sentence-type is practically identical with that of Series 8. The contents-material however is more varied, and may be amplified at the teacher's discretion, notably by substituting other Direct-Object expressions including plurals, e.g.

I'm breaking these pieces of chalk.

At subsequent repetitions, *I'm* and *You're* may be replaced by *We're* and *They're*.

Series 21 corresponds largely to Series XI of the *Free Oral Assimilation*.

The teacher ostensibly and deliberately cuts a piece of wood, breaks a matchbox, tears a card and burns a piece of paper.

(See Series 46)

STATEMENTS

Ae I'm [You're] cutting a piece of wood.

Ce I'm [You're] breaking a matchbox.

I'm [You're] tearing a card.

I'm [You're] burning a piece of paper.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Bj	Am I cutting a piece of wood?	Yes, (you are) <i>or</i> No, (you're not).
Df	Am I breaking a matchbox?	Yes, (you are) <i>or</i> No, (you're not).
	etc.	etc.
Af	Am I cutting a piece of wood <i>or</i> a matchbox?	
Df		I'm [You're] cutting a piece of wood.
	Am I breaking a matchbox <i>or</i> a card?	
		I'm [You're] breaking a matchbox.
	etc.	etc.
	What am I cutting?	I'm [You're] cutting a piece of wood.
	What am I breaking?	I'm [You're] breaking a matchbox.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Am I cutting a piece of wood?	Yes, I am (<i>or</i> Yes, you are).
Dg	Am I cutting a matchbox?	No, I'm not (<i>or</i> No, you're not).
	What am I cutting, then?	I'm [You're] cutting a piece of wood.
	etc.	etc.

SERIES 22.

NOTES. The contents-material may be augmented at the discretion of the teacher by reference to the list of nouns given in Appendix I.

Series 20 and 22 may be combined if desired. Series XII of the *First and Second* consists largely of the same matter.

STATEMENTS

Ac	This* desk's made of wood.
Ce	This book's made of paper.
	This shoe's made of leather.
	This window pane's made of glass.
	This stove's made of iron.

What's this made of?

It's made of wood, etc.
(as the case may be).

What's this made of?

It's made of wood, etc.
(as the case may be).

etc.

etc.

Dg

Reproduction. The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Is this made of wood?	<i>Pupils:</i>	Yes, it is.
	Is this made of paper?		No, it isn't.
	What's it made of, then?		It's made of wood.
	Is this made of paper?		Yes, it is.
	Is this made of glass?		No, it isn't.
	What's it made of, then?		It's made of paper.
	etc.		etc.

SERIES 21.

NOTES. The sentence-type is practically identical with that of Series 8. The contents-material however is more varied, and may be amplified at the teacher's discretion, notably by substituting other Direct-Object expressions including plurals, e.g.

I'm breaking these pieces of chalk.

At subsequent repetitions, *I'm* and *You're* may be replaced by *We're* and *They're*.

Series 21 corresponds largely to Series XI of the *Free Oral Assimilation*.

The teacher ostensibly and deliberately cuts a piece of wood, breaks a matchbox, tears a card and burns a piece of paper.

(See Series 46)

STATEMENTS

Ae	I'm [You're] cutting a piece of wood.
Ce	I'm [You're] breaking a matchbox.
	I'm [You're] tearing a card.
	I'm [You're] burning a peice of paper.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af		
Bj	Am I cutting a piece of wood?	Yes, (you are) <i>or</i> No, (you're not).
Df	Am I breaking a matchbox?	Yes, (you are) <i>or</i> No, (you're not).
	etc.	etc.
Af	Am I cutting a piece of wood or a matchbox?	
Df		I'm [You're] cutting a piece of wood.
	Am I breaking a matchbox or a card?	
		I'm [You're] breaking a matchbox.
	etc.	etc.
	What am I cutting?	I'm [You're] cutting a piece of wood.
	What am I breaking?	I'm [You're] breaking a matchbox.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Am I cutting a piece of wood?	Yes, I am (<i>or</i> Yes, you are).
Dg	Am I cutting a matchbox?	No, I'm not (<i>or</i> No, you're not).
	What am I cutting, then?	I'm [You're] cutting a piece of wood.
	etc.	etc.

SERIES 22.

NOTES. The contents-material may be augmented at the discretion of the teacher by reference to the list of nouns given in Appendix I.

Series 20 and 22 may be combined if desired. Series XII of the *Free Oral Assimilation* consists largely of the same matter.

STATEMENTS

Ae
Ce

This* desk's made of wood.
This book's made of paper.
This shoe's made of leather.
This window pane's made of glass.
This stove's made of iron.

Throughout this Series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is this desk made of wood?	Yes, (it is) <i>or</i> No, (it isn't).
Bj	Is this book made of paper?	Yes, (it is) <i>or</i> No, (it isn't).
Df	etc.	etc.
	Is this desk made of wood or of paper?	It's made of wood.
Af	Is this book made of paper or of glass?	It's made of paper.
Df	etc.	etc.
	What's this desk made of?	It's made of wood.
	What's this book made of?	It's made of paper.
	etc.	etc.
	What's made of wood?	The desk is.
	What's made of paper?	The book is.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is this desk made of wood?	Yes, it is.
Dg	Is it made of paper?	No, it isn't.
	What is it made of, then?	It's made of wood.
	What's made of wood?	The desk is.

SERIES 23.

NOTES. The contents-material of this series consists of the names of nine suitable objects in the plural form. These may, of course, be supplemented by the names of any of the objects figuring in the lists of plural nouns given in Appendix I.

At regular intervals this Series 23 (conjointly with Series 1, 2, 12 and 22 should be used by the teacher for the purpose of increasing the pupil's vocabulary of nouns.)

The sentence-type of Series 23 corresponds to one of the sentence-types figuring in Series XIII of the *Free Oral Assimilation*.

STATEMENTS

Ae	<i>Teacher:</i>	These* are books.
Ce		These are pencils.
		These are pens.
		These are matches.
		These are desks.
		These are boxes.
		These are stamps.
		These are buttons.
		These are coins.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Are these books?	Yes, (they are) <i>or</i> No, (they're not).
Bj	Are these pencils?	Yes, (they are) <i>or</i> No, (they're not).
Df	etc.	etc.
Af	Are these books or pencils?	They're books (<i>or</i> pencils).
Df	Are these pencils or pens?	They're pencils (<i>or</i> pens).
	etc.	etc.
	What are these?	They're books.
	What are these?	They're pencils.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Are these books?	Yes, they are.
Dg	Are these pencils?	No, they're not.
	What are they, then?	They're books.
	etc.	etc.

SERIES 24.

NOTES. Series 26 is a development and augmentation of the present series, and the two may be combined if considered desirable. Both series correspond to Series IV of the *First Oral Arithmetic*.

The teacher arranges the containers and their contents in accordance with the following:

*The asterisk is used to indicate that the teacher should use the words "these" and "these are" in the statements.

STATEMENTS

- Ac In this^{*} box there's a piece of chalk.
 Ce In this bowl there's a stone.
 In my pocket there's a handkerchief.
 In this basket there's a letter.
 In this cup there's a little water.
 In this glass there isn't anything. It's empty.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- | | | |
|----|--|---|
| Af | Is there a piece of chalk in this box? | Yes, there is. |
| Df | Is there a stone in this bowl? | Yes, there is. |
| | etc. | etc. |
| | Is there a piece of chalk in this bowl? | No, there isn't. |
| | Is there a stone in this box? | No, there isn't. |
| | etc. | etc. |
| | Is there a piece of chalk or a stone in this box? | |
| | | There's a piece of chalk in it. |
| | Is there a piece of chalk or a stone in this bowl? | |
| | | There's a stone in it. |
| | etc. | etc. |
| | Where is there a piece of chalk? | There's a piece (of chalk) in this box. |
| | Where is there a stone? | There's a stone in this bowl. |
| | etc. | etc. |

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- | | | |
|----|--|---|
| Ag | Is there a piece of chalk in this box? | Yes, there is. |
| Dg | Is there a stone in this box? | No, there isn't. |
| | What is there in this box? | There's a piece of chalk in it. |
| | Where is there a piece of chalk, then? | There's a piece (of chalk) in this box. |
| | etc. | etc. |

SERIES 25.

NOTES. The sentence-type and contents-material of Series 25 constitute the plural of those given in Series 20. Series 25 and 27 may be combined if desired. Series XIII of the *Free Oral Assimilation* consists largely of the same matter,

* Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

STATEMENTS

Ae	These* are made of wood.	(e.g. pencils, desks, chairs, doors, boxes).
Ce	These are made of paper.	(e.g. stamps, books, envelopes, newspapers).
	These are made of glass.	(e.g. bottles, window-panes, eyeglasses).
	These are made of leather.	(e.g. shoes, straps, bags).
	These are made of metal.	(e.g. coins, pens, keys, nails, scissors).

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Are these made of wood?	Yes, (they are) <i>or</i> No, (they're not).
Bj	Are these made of paper?	Yes, (they are) <i>or</i> No, (they're not).
Df	etc.	etc.
Af	Are these made of wood or of paper?	They're made of wood.
Df	Are these made of paper or of glass?	They're made of glass.
	etc.	etc.
	What are these made of?	They're made of wood.
	What are these made of?	They're made of glass.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Are these made of wood?	Yes, they are.
Dg	Are these made of paper?	No, they're not.
	What are they made of, then?	They're made of wood.
	etc.	etc.

 SERIES 26.

NOTES. This series is a development and augmentation of Series 24, and the two may be combined if considered desirable. Both series correspond to Series IV of the *Free Oral Assimilation*.

Instead of *in*, *inside* may be used.

Instead of *under*, *underneath* may be used.

Instead of *beside*, *by the side of* may be used.

* Throughout this series the word *there* may be replaced by *there* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

STATEMENTS

Ae	On the desk there's a box.
Ce	In the box there's a piece of chalk.
	Behind the box there's a book.
	In front of the box there's a pencil.
	Across the box there's a stick.
	Under the box there's a letter.
	Beside the box there's an ink-bottle.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is there a box on the desk?	Yes, (there is) <i>or</i> No, (there isn't).
Bj	Is there a piece of chalk in the box?	Yes, (there is) <i>or</i> No, (there isn't).
Df	Is there a piece of chalk behind the box?	Yes, (there is) <i>or</i> No, (there isn't).
	etc.	etc.
Af	Is there a box or a clock on the desk?	There's a box on it.
Df	Is there a piece of chalk or a book in the box?	There's a piece of chalk in it.
	Is there a book or a pencil behind the box?	There's a book behind the box.
	etc.	etc.
	What is there on the desk?	There's a box on it.
	What is there in the box?	There's a piece of chalk in it.
	What is there behind the box?	There's a book behind it.
	etc.	etc.
	Where's the box?	It's on the desk.
	Where's the piece of chalk?	It's in the box.
	Where's the book?	It's behind the box.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is there a box on the desk?	Yes, there is.
Dg	Is there a piece of chalk on the desk?	No, there isn't.
	What is there on the desk, then?	There's a box on it.
	Where's the box?	It's on the desk.
	etc.	etc.

SERIES 27.

NOTES. The sentence-type and contents-material of Series 27 constitute the plural of those given in Series 22. Series 25 and 27 may be combined if desired. Series XIII of the *Free Oral Assimilation* consists largely of the same matter.

STATEMENTS

Ae	These* desks are made of wood.
Ce	These books are made of paper.
	These window-panes are made of glass.
	These shoes are made of metal.
	These pens are made of metal.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Are these desks made of wood?	Yes, (they are) <i>or</i> No, (they're not.
Bj	Are these books made of paper?	Yes, (they are) <i>or</i> No, (they're not.
Df	etc.	etc.
Af	Are these desks made of wood or of paper?	They're made of wood.
Df	Are these books made of paper or of glass?	They're made of paper.
	etc.	etc.
	What are these desks made of?	They're made of wood.
	What are these books made of?	They're made of paper.
	etc.	etc.
	What are made of wood?	These desks are.
	What are made of paper?	These books are.
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Are these desks made of wood?	Yes, they are.
Dg	Are these desks made of paper?	No, they're not.
	What are they made of, then?	They're made of wood.
	What are made of wood?	These desks are.
	etc.	etc.

* Throughout this series of word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

Have I got a pencil or a piece of chalk?

I've got a pencil *or* I've got a piece of chalk.

Have I got a piece of chalk or a box?

I've got a piece of chalk *or* I've got a box.

Have I got a box or a stamp?

I've got a box *or* I've got a stamp.

etc.

etc.

(Special Questions, i.e. beginning with an Interrogative Word)

Teacher: What have I got?

I've got a book.

What have I got?

I've got a pencil.

What have I got?

I've got a piece of chalk.

What have I got?

I've got a box.

etc.

etc.

Ag

Presentation. (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

Teacher: Have I got a book?

Yes, I have.

Have I got a pencil?

No, I haven't.

What have I got, then?

I've got a book.

Who's got a book?

I have.

Have I got a piece of chalk?

Yes, I have.

Have I got a box?

No, I haven't.

What have I got, then?

I've got a piece of chalk.

Who's got a piece of chalk?

I have.

etc.

etc.

Bj

Recognition. The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No."

GENERAL QUESTIONS

Teacher: Have I got a book?

Pupils: Yes *or* No.

Have I got a pencil?

Yes *or* No.

Have I got a piece of chalk?

Yes *or* No.

Have I got a box?

Yes *or* No.

etc.

etc.

Ce **Repetition.** The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation, etc.) the original

STATEMENTS

Teacher: I've got a book.

Pupils: I've got a book.

Teacher: I've got a pencil.

Pupils: I've got a pencil.

etc.

Df **Reproduction.** The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS.

(General Questions for "Yes")

<i>Teacher:</i> Have I got a book?	<i>Pupils:</i> Yes, you have.
Have I got a pencil?	Yes, you have.
Have I got a piece of chalk?	Yes, you have.
Have I got a box?	Yes, you have.
etc.	etc.

(General Questions for "No")

<i>Teacher:</i> Have I got a book?	<i>Pupils:</i> No, you haven't.
Have I got a pencil?	No, you haven't.
Have I got a piece of chalk?	No, you haven't.
Have I got a box?	No, you haven't.
etc.	etc.

(Alternative Questions)

<i>Teacher:</i>	<i>Pupils:</i>
Have I got a book or a pencil?	You've got a book <i>or</i> You've got a pencil.
Have I got a piece of chalk or a box?	You've got a piece of chalk <i>or</i> You've got a box.
Have I got a stamp or an envelope?	You've got a stamp <i>or</i> You've got an envelope.
etc.	etc.

(Special Questions)

<i>Teachers:</i> What have I got?	<i>Pupils:</i> You've got a book.
What have I got?	You've got a pencil.

What have I got?
 What have I got?
 etc.

You've got a piece of chalk.
 You've got a box.
 etc.

Dg Reproduction. (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Have I got a book? Have I got a pencil? What have I got? Who's got a book?	<i>Pupils:</i>	Yes, you have. No, you haven't. You've got a book. You have.
<i>Teacher:</i>	Have I got a box? Have I got a stamp? What have I got? Who's got a box? etc.	<i>Pupils:</i>	Yes, you have. No, you haven't. You've got a box. You have. etc.

SERIES 29.

NOTES. This series may be augmented if necessary by such sentences as

I see two pencils.
I'm touching two pencils. etc.

Or the expressions *two pencils*, *three books*, etc. may be combined with the expression *there are*, e.g.

There are two pencils on the desk.

as used in Series XVI of the *Free Oral Assimilation*, to which this series corresponds. Series XIII of the *Free Oral Assimilation* also treats much of the contents-material.

STATEMENTS

Ae *Teacher:* I've got two pencils.
 I've got three books,
 I've got four pieces of chalk.
 I've got five matches.
 I've got six pieces of paper.

Ae **Presentation.** The teacher "presents" the above Sentence-type in the form of Statements. These statements (which should be made in an uninterrupted succession and uttered in a distinct but natural voice) to be illustrated by appropriate gestures of touching, pointing, handling, holding up, etc.

Af **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions, i.e. for "Yes" or "No")

<i>Teacher:</i>	Have I got two pencils?	Yes, I have <i>or</i> No, I haven't.
	Have I got three books?	Yes, I have <i>or</i> No, I haven't.
	Have I got four pieces of chalk?	Yes, I have <i>or</i> No, I haven't.
	Have I got five matches?	Yes, I have <i>or</i> No, I haven't.
	etc.	etc.

(Alternative Questions)

<i>Teacher:</i>	Have I got two pencils or three pencils?	I've got two pencils.
	Have I got three books or four books?	I've got three books.
	Have I got four pieces of chalk or five or pieces of chalk?	I've got four pieces of chalk.
	Have I got five matches or six matches?	I've got five matches.
	etc.	etc.

(Special Questions, i.e. beginning with an interrogative word)

<i>Teacher:</i>	How many pencils have I got?	I've got two (pencils).
	How many books have I got?	I've got three (books).
	How many pieces of chalk have I got?	I've got four (pieces of chalk).
	How many matches have I got?	I've got five (matches).
	etc.	etc.

Ag **Presentation.** (Continued.) The teacher continues the "presentation" by asking himself (and answering) the following questions in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Have I got two pencils?	Yes, I have.
	Have I got three pencils?	No, I haven't.

How many pencils have I got?	I've got two (pencils).
Who's got two pencils?	I have.
Have I got three books?	Yes, I have.
Have I got four books?	No, I haven't.
How many books have I got?	I've got three (books).
Who's got three books?	I have.
etc.	etc.

Bj Recognition. The teacher asks the following (General) questions. The pupils (either collectively or individually) confine their answers to a mere "Yes" or "No".

GENERAL QUESTIONS

<i>Teacher:</i> Have I got two pencils?	<i>Pupils:</i> Yes, or No.
Have I got three books?	Yes, or No.
Have I got four pieces of chalk?	Yes, or No.
Have I got five matches?	Yes, or No.
etc.	etc.

Ce Repetition. The pupils (collectively or individually) repeat after the teacher (imitating as closely as possible his pronunciation, intonation etc.) the original

STATEMENTS

<i>Teacher:</i> I've got two pencils.
<i>Pupils:</i> I've got two pencils.
<i>Teacher:</i> I've got three books.
<i>Pupils:</i> I've got three books.
etc.

Df Reproduction. The teacher calls upon the pupils (first collectively, then individually) to answer the following types of questions in the form of

HOMOGENEOUS GROUPS

(General Questions for "Yes")

<i>Teacher:</i> Have I got two pencils?	<i>Pupils:</i> Yes, you have.
Have I got three books?	Yes, you have.
Have I got four pieces of chalk?	Yes, you have.
Have I got five matches?	Yes, you have.
etc.	etc.

(General Questions for "No")

<i>Teacher:</i>	Have I got three pencils?	<i>Pupils:</i>	No, you haven't.
	Have I got four books?		No, you haven't.
	Have I got five pieces of paper?		No, you haven't.
	Have I got six matches?		No, you haven't.
	etc.		etc.

(Alternative Questions)

<i>Teacher:</i>		<i>Pupils:</i>	
Have I got two pencils or three pencils?		You've got two pencils.	
Have I got three books or four books?		You've got three books.	
Have I got five pieces of chalk or four pieces of chalk?		You've got four pieces of chalk.	
Have I got five matches or six matches?		You've got five matches.	
etc.		etc.	

(Special Questions)

<i>Teacher:</i>	How many pencils have I got?	<i>Pupils:</i>	You've got two (pencils).
	How many books have I got?		You've got three (books).
	How many pieces of chalk have I got?		You've got four (pieces of chalk).
	How many matches have I got?		You've got five (matches).
	etc.		etc.

Dg **Reproduction.** (Continued.) The "reproduction" phase is continued in the form of

SEQUENTIAL GROUPS

<i>Teacher:</i>	Have I got two pencils?	<i>Pupils:</i>	Yes, you have.
	Have I got three pencils?		No, you haven't.
	How many pencils have I got?		You've got two (pencils).
	Who's got two pencils?		You have.
<i>Teacher:</i>	Have I got three books?	<i>Pupils:</i>	Yes, I have.
	Have I got four books?		No, I haven't.
	How many books have I got?		You've got three (books).
	Who's got three books?		You have.
	etc.		etc.

SERIES 30.

NOTES. At the teacher's discretion the contents-material may be augmented by increasing the number of figures. This series corresponds to a part of Series XVIII of the *Free Oral Assimilation*.

(*Showing figures on blackboard*)

STATEMENTS

Ae **This is the figure "1."**
 Ce **This is the figure "2."**
 This is the figure "3."
 This is the figure "4."
 etc.

Af QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Df	Is this the figure " 1 " ?	Yes, it is <i>or</i> No, it isn't.
	Is this the figure " 2 " ?	Yes, it is <i>or</i> No, it isn't.
	etc.	etc.
	Is this the figure " 1 " or " 2 " ?	It's the figure " 1 " (<i>or</i> " 2 ").
	Is this the figure " 2 " or " 4 " ?	It's the figure " 3 " (<i>or</i> " 4 ").
	etc.	etc.
	What figure is this?	It's the figure " 1."
	What figure is this?	It's the figure " 2."
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is this the figure " 1 " ?	Yes, it is.
Dg	Is this the figure " 2 " ?	No, it isn't.
	What figure is it, then?	It's the figure " 1."
	etc.	etc.

SERIES 31.

NOTES. The sentence-type is identical to that of Series 30 with which this series may be combined, as is the case in Series XXIII of the *Free Oral Assimilation*.

(Showing capital letters.)

STATEMENTS

Ae This is the letter "A."
 Ce This is the letter "B."
 This is the letter "C."
 This is the letter "D."
 etc.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af Is this the letter "A"? Yes, it is *or* No, it isn't.
 Df Is this the letter "B"? Yes, it is *or* No, it isn't.
 etc. etc.

Is this the letter "A" or the letter "B"?
 It's the letter "A" (*or* "B").
 Is this the letter "B" or the letter "C"?
 It's the letter "B" (*or* "C").
 etc. etc.

What letter's this? It's the letter "A."
 - What letter's this? It's the letter "B."
 etc. etc.
 What's the name of this letter? It's the letter "A."
 What's the name of this letter? It's the letter "B."
 etc. etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag Is this the letter "A"? Yes, it is.
 Dg Is this the letter "B"? No, it isn't.
 What letter is it, then? It's the letter "A."
 etc. etc.

 SERIES 32.

NOTES. Other sentence-types and contents-material are available for the teaching of the ordinal numbers. Series XIX of the *Free Oral Assimilation* will be found suggestive in this connection.

SERIES 35.

NOTES. The sentence-type introduces the Present Perfect tense and the Past Participle. The contents-material should be very considerably extended, more especially by using the Present Perfect form of verbs already known to the pupils. Series XXXIII of the *Free Oral Assimilation* will furnish a few examples. Stage of Development 12 of the *Action Chains* corresponds also to this sentence-type.

The teacher will note the difficulty referred to in the "Notes concerning the treatment of certain difficulties connected with elementary English grammar" and strive to make a distinction between the present series and series 41.

STATEMENTS

- Ae I have just taken a book.
Cc I have just written a word on the blackboard.
I have just dropped a match.
I have just been to the door.
I have just sat down.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- Af Have I just taken a book? Yes, I (you) have *or* No, I haven't.
Df Have I just written a word on the blackboard? Yes, I (you) have *or* No, I haven't.
etc. etc.
Have I just taken a book or have I just
written a word on the blackboard? I've (You've) just taken a book (*or*
written a word on the blackboard).
Have I just written a word on the black-
board or have I just dropped a match? I've (You've) just written a word on
the blackboard (*or* dropped a match).
etc. etc.
What have I just done? I've (You've) just taken a book.
What have I just done? I've (You've) just written a word on the blackboard.
etc. etc.
Who has just taken a book? I (You) have.
Who has just written a word on the blackboard? I (You) have.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- Ag Have I just taken a book? Yes, I (you) have.
Dg Have I just written a word on the blackboard? No, I (you) haven't.

What have I just done, then?
 Who has just taken a book?
 etc.

I've (You've) just taken a book.
 I (You) have.
 etc.

SERIES 36.

NOTES. This series introduces the Indirect and other Prepositional Objects. It has been considered more appropriate to teach this in the first instance through the medium of the Present Perfect tense. The contents-material may be extended by using such verbs as to send, to lend, to pass, to take (to), to bring (to and from), to borrow, to take away from, etc.

Series XXXV of the *Free Oral Assimilation* treats the same type of contents-material but in conjunction with tenses and verb-forms other than the Present Perfect.

STATEMENTS

Ae I have given you a book.
 Ce You have received a book from me.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Have I given you a book?	Yes, you have.
	Have I given you a pencil?	No, you haven't.
	What have I given you, then?	You've given me a book.
	Who has given it to you?	You have.
	Have I given it to you?	Yes, you have.
	Have I given it to Beach?	No, you haven't.
	Who(m) have I given it to, then?	You've given it to me.
	When did I give it to you?	You gave it to me just now.
	Have you received a book from me?	Yes, I have.
	Have you received a pencil from me?	No, I haven't.
	What have you received from me, then?	I've received a book.
	Who has received it?	I have.
	Have you received it?	Yes, I have.
	Has Beach received it?	No, he hasn't.
	Who has received it, then?	I've received it.
	When did you receive it?	I received it just now.

SERIES 35.

NOTES. The sentence-type introduces the Present Perfect tense and the Past Participle. The contents-material should be very considerably extended, more especially by using the Present Perfect form of verbs already known to the pupils. Series XXXIII of the *Free Oral Assimilation* will furnish a few examples. Stage of Development 12 of the *Action Chains* corresponds also to this sentence-type.

The teacher will note the difficulty referred to in the "Notes concerning the treatment of certain difficulties connected with elementary English grammar" and strive to make a distinction between the present series and series 41.

STATEMENTS

- Ae I have just taken a book.
Cc I have just written a word on the blackboard.
I have just dropped a match.
I have just been to the door.
I have just sat down.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- Af Have I just taken a book? Yes, I (you) have *or* No, I haven't.
Df Have I just written a word on the blackboard? Yes, I (you) have *or* No, I haven't.
etc. etc.
Have I just taken a book or have I just
written a word on the blackboard? I've (You've) just taken a book (*or*
written a word on the blackboard).
Have I just written a word on the black-
board or have I just dropped a match? I've (You've) just written a word on
the blackboard (*or* dropped a match).
etc. etc.
What have I just done? I've (You've) just taken a book.
What have I just done? I've (You've) just written a word on the blackboard.
etc. etc.
Who has just taken a book? I (You) have.
Who has just written a word on the blackboard? I (You) have.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- Ag Have I just taken a book? Yes, I (you) have.
Dg Have I just written a word on the blackboard? No, I (you) haven't.

What have I just done, then?
 Who has just taken a book?
 etc.

I've (You've) just taken a book.
 I (You) have.
 etc.

SERIES 36.

NOTES. This series introduces the Indirect and other Prepositional Objects. It has been considered more appropriate to teach this in the first instance through the medium of the Present Perfect tense. The contents-material may be extended by using such verbs as to send, to lend, to pass, to take (to), to bring (to and from), to borrow, to take away from, etc.

Series XXXV of the *Free Oral Assimilation* treats the same type of contents-material but in conjunction with tenses and verb-forms other than the Present Perfect.

STATEMENTS

Ae I have given you a book.
 Ce You have received a book from me.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Have I given you a book?	Yes, you have.
	Have I given you a pencil?	No, you haven't.
	What have I given you, then?	You've given me a book.
	Who has given it to you?	You have.
	Have I given it to you?	Yes, you have.
	Have I given it to Beach?	No, you haven't.
	Who(m) have I given it to, then?	You've given it to me.
	When did I give it to you?	You gave it to me just now.
	Have you received a book from me?	Yes, I have.
	Have you received a pencil from me?	No, I haven't.
	What have you received from me, then?	I've received a book.
	Who has received it?	I have.
	Have you received it?	Yes, I have.
	Has Beach received it?	No, he hasn't.
	Who has received it, then?	I've received it.
	When did you receive it?	I received it just now.

SERIES 37.

NOTES. The contents-material may be very considerably augmented. Series XXXIV of the *Free Oral Assimilation* contains many suitable examples both of the Comparison of Superiority and of the Superlative, which latter may be introduced at this point according to the judgment of the teacher.

STATEMENTS

- Ae The book's larger than the matchbox.
 Ce The blackboard's wider than the desk.
 The platform's higher than the floor.
 The dictionary's thicker than the exercise-book.
 The chalk's softer than the stone.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- | | | |
|----|--|--------------------------------|
| Af | Is the book larger than the matchbox? | Yes, it is. |
| Df | Is the blackboard wider than the desk? | Yes, it is. |
| | etc. | etc. |
| | Is the book larger or smaller than the matchbox? | |
| | | It's larger than the matchbox. |
| | Is the blackboard wider or narrower than the desk? | |
| | | It's wider than the desk. |
| | etc. | etc. |
| | Which is larger: the book or the matchbox? | The book is larger. |
| | Which is wider: the blackboard or the desk? | The blackboard is wider. |
| | etc. | etc. |

A1

STATEMENTS REQUIRING COMPLETION

- D1 If the book's larger than the matchbox, then the matchbox must be smaller than the book.
 If the book's larger than the matchbox, then the matchbox isn't as large as the book.
 If the blackboard's wider than the desk, then the desk must be narrower than the blackboard.
 If the blackboard's wider than the desk, then the desk isn't as wide as the blackboard.
 etc.
-

SERIES 38.

NOTES. According to the judgment and convenience of the teacher, this series may be omitted, for it may be found difficult to obtain recognizable pictures of sufficiently large size to meet classroom purposes.

(Showing pictures of persons likely to be more or less familiar to students.)

STATEMENTS

- Ae **This is the King of England.**
 Ce **This is the President of the United States.**
 This is Admiral X.
 This is the Prime Minister of X.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- | | | |
|----|---|--|
| Af | Is this the King of England? | Yes, it is <i>or</i> No, it isn't. |
| Df | Is this the President of the United States? | Yes, it is <i>or</i> No, it isn't. |
| | etc. | etc. |
| | Is this the King of England or the President
of the United States? | |
| | | It's the King of England (<i>or</i> the
President of the United States). |
| | Is this Admiral X or the Prime Minister of X? | |
| | | It's Admiral X (<i>or</i> the Prime Min-
ister of X). |
| | etc. | etc. |
| | Who is this? | It's the King of England. |
| | Who is this? | It's the President of the United States. |
| | etc. | etc. |

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- | | | |
|----|---|---------------------------|
| Ag | Is this the King of England? | Yes, it is. |
| Dg | Is this the President of the United States? | No, it isn't. |
| | Who is it, then? | It's the King of England. |
| | etc. | etc. |

SERIES 39.

NOTES. The teacher may amplify the contents-material or modify the sentence-type at his discretion. This series corresponds to the last portion of Series XXXIX of the *Free Oral Assimilation*.

STATEMENTS

Ac	I've got four matches.	I've got more matches than you (have).
Ce	You've got three matches.	You've got more matches than Beach (has).
	Beach has only got one match.	
	Moon hasn't got any matches at all.	

Af QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Df	Have I got four matches?	Yes, I (you) have.
	Have you got three matches?	Yes, you (I) have.
	etc.	etc.
	Have I got five matches?	No, I (you) haven't.
	Have you got four matches?	No, you (I) haven't.
	etc.	etc.
	Have I got four matches or five?	I've (you've) got four matches.
	Have you got three matches or four?	You've (I've) got three matches.
	etc.	etc.
	Have I got four matches or have you?	I (you) have.
	Have you got three matches or have I?	You (I) have.
	etc	etc.
	How many matches have I got?	I've (you've) got four matches.
	How many matches have you got?	You've (I've) got three matches.
	etc.	etc.
	Have I got more matches than you (have)?	Yes, I (you) have.
	Have you got more matches than Beach (has)?	Yes, you (I) have.
	etc.	etc.
	Has Beach more matches than you (have)?	No, he hasn't.
	Has Moon more matches than you (have)?	No, he hasn't.
	etc.	etc.
	Have I got more matches than you or not so many as you (have)?	
	I've (you've) got more matches than you (I) (have).	
	You (I) haven't got as many as I (you) (have).	
	Has Beach more matches than you or not so many as you (have)?	
	You've (I've) got more matches than he (has).	
	He hasn't got as many as you (I) have.	
	etc.	etc.

Who's got more matches? I or you?	I (You) have.
Who's got more matches? You or Beach?	You (I) have.
etc.	etc.

Ag **QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)**

Dg	Have I got four matches?	Yes, I (you) have.
	Have I got five matches?	No, I (you) haven't.
	How many matches have I got, then?	I've (You've) got four matches.
	Who's got four matches?	I (You) have.
	etc.	etc.

SERIES 40.

NOTES. The contents-material may be expanded in order to introduce the pronouns *him, her, us, and them*. A glance at the list of nouns given in Appendix I will be suggestive as will also a reference to Series X of the *Free Oral Assimilation*.

STATEMENTS

Ae	This* book belongs to me (It's my book.)	
Cc	This book belongs to you (It's your book.)	
	This book belongs to Beach (It's his book.)	
	etc.	
Af	Does this book belong to me?	Yes, it does <i>or</i> No, it doesn't.
Df	Does this book belong to you?	Yes, it does <i>or</i> No, it doesn't.
	etc.	etc.
	Does this book belong to me or to you?	It belongs to me (you).
	Does this book belong to you or to Beach?	It belongs to you (me) (<i>or</i> to Beach).
	etc.	etc.
	Who(m) does this book belong to?	It belongs to me (you).
	Who(m) does this book belong to?	It belongs to you (me).
	etc.	etc.
	Which book belongs to me?	This book does.
	Which book belongs to you?	This book does.
	etc.	etc.

*Throughout this series the word *this* may be replaced by *that* at the discretion of the teacher in accordance with the comparative proximity or remoteness of the object alluded to.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Does this book belong to me?	Yes, it does.
Dg	Does this book belong to you?	No, it doesn't.
	Who(m) does this book belong to, then?	It belongs to me (you).
	Which book belongs to me?	This book does.
	etc.	etc.

SERIES 41.

NOTES. The sentence-type introduces the Preterite Tense. The contents-material should be very considerably extended, more especially by using the Preterite form of verbs already known to the pupils. Series XXVII of the *Free Oral Assimilation* will furnish a few examples.

Stage of Development 7 of the *Action Chains* corresponds also to this sentence-type.

The teachers will note the difficulty referred to in the "Notes concerning the treatment of certain difficulties connected with elementary English Grammar" and strive to make a distinction between the present Series and Series 35.

STATEMENTS

Ac	Just now I took a book.
Cc	Just now I wrote a word on the blackboard.
	Just now I dropped a match.
	Just now I went to the door.
	Just now I opened my book.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Df	Did I take a book just now?	Yes, I (you) did <i>or</i> No, I (you) didn't.
	Did I write a word on the blackboard just now?	Yes, I (you) did <i>or</i> No, I (you) didn't.
	etc.	etc.
	Did I take a book or did I write a word on the blackboard just now?	Just now I (you) took a book <i>or</i> wrote a word on the blackboard.
	etc.	etc.

What did I do just now?	Just now I (you) took a book.
What did I do just now?	Just now I (you) wrote a word on the blackboard.
etc.	etc.
Who took a book just now?	I (you) did.
Who wrote a word on the blackboard just now?	I (you) did.
etc.	etc.
When did I take a book?	I (You) took a book just now.
When did I write a word on the blackboard?	I (You) wrote a word on the blackboard just now.
etc.	etc.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Did I take a book just now?	Yes, I (you) did.
	Did I write a word on the blackboard just now?	No, I (you) didn't.
	What did I do just now, then?	Just now I (you) took a book.
	Who took a book just now?	I (You) did.
	When did I take it?	Just now.
	etc.	etc.

SERIES 42.

NOTES. This is the systematized treatment of a portion of the matter figuring in Series XXXVIII of the *Free Oral Assimilation*.

STATEMENTS

Ac	I touched the floor once.
Ce	I touched the wall twice.
	I touched the blackboard three times.
	I touched the desk four times.
	etc.

Al QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Di	Did I touch the floor once?	Yes, I (you) did.
	Did I touch the wall twice?	Yes, I (you) did.
	etc.	etc.
	Did I touch the floor once or twice?	I (you) touched it once.
	Did I touch the wall once or twice?	I (you) touched it twice.
	etc.	etc.

Did I touch the floor or the wall once? I (you) touched the floor once.
Did I touch the floor or the wall twice? I (you) touched the wall twice.
etc. etc.

How many times did I touch the floor? I (you) touched it once.
How many times did I touch the wall? I (you) touched it twice.
etc. etc.

Ag QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg	Did I touch the floor once?	Yes, I (you) did.
	Did I touch the floor twice?	No, I (you) didn't.
	How many times did I touch the floor?	I (you) touched it once.
	Who touched the floor once?	I (you) did.
	When did I touch it?	I (you) touched it just now.
	etc.	etc.

SERIES 43.

NOTES. In view of the special difficulties experienced by Japanese pupils in connection with the relative clause, this subject has received very full treatment. The present series exemplifies the relatives *which*, and *that*, having as antecedents a direct object. Many appropriate examples will be found in Series XL of the *Free Oral Assimilation*.

When teaching the relative *that*, the teacher must make an exclusive use of the weak form. He may also teach the alogistic relative (the book Beach gave me is on the desk).

IMPERATIVE DRILL

Bi *Teacher:* Beach, give me your book. (Beach does so.)
Dark, give me your book. (Dark does so.)
Moon, give me your book. (Moon does so.)

(The teacher places Beach's book on the desk, Dark's book on the chair and Moon's book on the floor.)

STATEMENTS

Ae The book which* Beach gave me (or you) is on the desk.
 Ce The book which Dark gave me (or you) is on the chair.

* or the book that Beach.....
or the book Beach

The book which Moon gave me (*or you*) is on the floor.

The book which Beach has given me (*or you*) is on the desk.

The book which Dark has given me (*or you*) is on the chair.

The book which Moon has given me (*or you*) is on the floor.

The book which I (*or you*) have received from Beach is on the desk.

The book which I (*or you*) have received from Dark is on the chair.

The book which I (*or you*) have received from Moon is on the floor.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

- | | | |
|----|--|--------------------|
| Af | Is the book which Beach gave me (<i>or you</i>) on the desk? | Yes, (it is). |
| Bj | Is the book which Dark gave me (<i>or you</i>) on the chair? | Yes, (it is). |
| Dj | Is the book which Moon gave me (<i>or you</i>) on the floor? | Yes, (it is). |
| | Is the book which Beach gave me (<i>or you</i>) on the chair? | No, (it isn't). |
| | Is the book which Dark gave me (<i>or you</i>) on the floor? | No, (it isn't). |
| | Is the book which Moon gave me (<i>or you</i>) on the desk? | No, (it isn't). |
| Af | Is the book which Beach gave me (<i>or you</i>) on the desk or on the chair? | It's on the desk. |
| Df | Is the book which Dark gave me (<i>or you</i>) on the desk or on the chair? | It's on the chair. |
| | Is the book which Moon gave me (<i>or you</i>) on the chair or on the floor? | It's on the floor. |
| | Where's the book which Beach gave me (<i>or you</i>)? | It's on the desk. |
| | Where's the book which Dark gave me (<i>or you</i>)? | It's on the chair. |
| | Where's the book which Moon gave me (<i>or you</i>)? | It's on the floor. |
| | Whose book is on the desk? | Beach's book is. |
| | Whose book is on the chair? | Dark's book is. |
| | Whose book is on the floor? | Moon's book is. |

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

- | | | |
|----|---|-------------------|
| Ag | Is the book which Beach gave me (<i>or you</i>) on the desk? | Yes, it is. |
| Dg | Is the book which Beach gave me (<i>or you</i>) on the chair? | No, it isn't. |
| | Where is the book which Beach gave me (<i>or you</i>)? | It's on the desk. |
| | Whose book is on the desk? | Beach's book is. |
| | etc. | etc. |

Off what did the red book fall?
 Off what did the blue book fall?
 etc.

Off the desk.
 Off the chair.
 etc.

Ag

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg

Is the book that fell off the (edge of the) desk red?
 Is the book that fell off the (edge of the) desk blue?
 What's the colour of the book that fell off the (edge of the) desk?
 Off what did the red book fall?
 etc.

Yes, it is.
 No, it isn't.
 Its red.
 Off the desk.
 etc.

SERIES 46.

(The relative clause, continued)

The teacher ostensibly and deliberately cuts a piece of wood, breaks a matchbox, tears a card and burns a piece of paper (See Series 21.)

STATEMENTS

Ac

The thing that* I cut just now was a piece of wood.

Cc

The thing that I broke just now was a matchbox.

The thing that I tore just now was a card.

The thing that I burnt just now was a piece of paper.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af

Was the thing that I cut just now a piece of wood?

Bj

Yes, (it was) or No, (it wasn't).

Df

Was the thing that I broke just now a matchbox?

Yes, (it was) or No, (it wasn't).

etc.

etc.

Af

Was the thing that I cut just now a piece of wood or a matchbox?

Df

It was a piece of wood.

Was the thing that I broke just now a matchbox or a card?

It was a matchbox.

etc.

etc.

* or the thing which I cut or the thing I cut.

What was the thing that I cut just now?	It was a piece of wood.
What was the thing that I broke just now?	It was a matchbox.
etc.	etc.

Ag **QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)**

Dg	Was the thing that I cut just now a piece of wood?	Yes, it was.
	Was the thing that I cut just now a matchbox?	No, it wasn't.
	What was the thing that I cut just now, then?	It was a piece of wood.
	etc.	etc.

SERIES 47.

NOTES. The contents material may be considerably extended by combining different verbs with various adverbs of manner or their equivalents. The material contained in Series XLIII of the *Free Oral Assimilation* will be found helpful and suggestive.

STATEMENTS

Ae	I'm walking slowly.
Ce	I'm walking fast (<i>or</i> quickly).
	I'm writing slowly.
	I'm writing fast.
	I'm speaking softly (<i>or</i> quietly).
	I'm speaking loudly.
	I'm holding this pen in the right way.
	I'm holding this pen in the wrong way.
	etc. etc.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Am I walking slowly?	Yes, I am (you are) <i>or</i> No, I'm not (you're not).
Df	Am I walking fast?	Yes, I am (you are) <i>or</i> No, I'm not (you're not).
	etc.	etc.
	Am I walking slowly or fast?	I'm (You're) walking slowly (<i>or</i> fast).
	Am I writing slowly or fast?	I'm (You're) writing fast (<i>or</i> slowly).
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS).

Ag	Is the name of the pupil (whom) I see in front of me Beach?	Yes, it is.
Dg	Is the name of the pupil (whom) I see in front of me Hall?	No, it isn't.
	What is the name of the pupil (whom) I see in front of me, then?	It's Beach.
	etc.	etc.

SERIES 50.

NOTES. The prepositional relative clause is here introduced in its two forms, the one slightly too stilted and the other slightly too conversational to be considered as ideal sentence-types for classroom purposes. As mentioned elsewhere, the teacher must choose what he considers as the lesser of two evils.

The present series may be amplified by reference to Series XIV of the *Free Oral Assimilation*.

STATEMENTS

Ac	The name of the thing I'm writing with is a pencil.
Cc	The name of the thing I'm cutting with is a knife.
	The name of the thing I'm writing on is a piece of paper.
	The name of the thing I'm taking this book from is a desk.
	The name of the thing I'm throwing this box at is a door.
	The name of the thing I'm putting this match in is a box.

or

	The name of the thing with which I'm writing is a pencil.
	The name of the thing with which I'm cutting is a knife.
	The name of the thing on which I'm writing is a piece of paper.
	The name of the thing from which I'm taking this book is a desk.
	The name of the thing at which I'm throwing this box is a door.
	The name of the thing in which I'm putting this match is a box.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

At	Is the name of the thing I'm writing with a pencil?	Yes, it is.
Dt	Is the name of the thing I'm writing on a blackboard?	No, it isn't.
	etc.	etc.

Is the name of the thing I'm writing with a pen or a pencil?	It's a pencil.
Is the name of the thing I'm cutting with a knife or a pair of scissors?	It's a knife.
etc.	etc.
What's the name of the thing I'm writing with?	It's a pencil.
What's the name of the thing I'm cutting with?	It's a knife.
etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is the name of the thing I'm writing with a pencil?	Yes, it is.
Dg	Is the name of the thing I'm writing with a pen?	No, it isn't.
	What is the name of the thing I'm writing with, then?	It's a pencil.
	etc.	etc.

SERIES 51.

NOTES. When teaching by the Direct Method, the introduction of the English Passive Voice is attended by some difficulty, and the teacher finds himself in a dilemma. On the one hand it seems only natural (and in accordance with the principle of graduation) to begin by the simple (non-progressive) present tense:

I take a book = The book is taken by me.

But, for reasons given elsewhere, this form does not lend itself to ostensive treatment. On the other hand such forms as:

I've just taken the book = The book has been taken by me.

which lend themselves admirably to natural ostensive treatment, do not present the Passive Voice in its simplest form.

In the present series the former of the two expedients has been chosen, and the sentence-type has been made to sound natural by the inclusion of *every day*. In Series XLV of the *Free Oral Assimilation*, dealing with the same point of grammar, the more ostensive treatment has been used.

STATEMENTS

Ae	Every day I open the door.
Ce	Every day the door is opened (by me).
	Every day I shut the door.

Every day the door is shut (by me).
 Every day I give you a lesson.
 Every day a lesson is given (by me).
 Every day I write my name.
 Every day my name is written (by me).
 Every day I speak English.
 Every day English is spoken (by me).

Af

QUESTIONS AND ANSWERS (SEMI-HOMOGENEOUS GROUPS)

Df

Do I open the door every day?	Yes, you do.
Is the door opened (by me) every day?	Yes, it is.
Do I shut the door every day?	Yes, you do.
Is the door shut (by me) every day?	Yes, it is.
etc.	etc.
Do I open the window every day?	No, you don't.
Is the window opened (by me) every day?	No, it isn't.
Do I shut the window every day?	No, you don't.
Is the window shut (by me) every day?	No, it isn't.
etc.	etc.
What do I do every day?	You open and you shut the door.
What is done (by me) every day?	The door is opened and shut (by y
etc.	etc.
Who opens the door every day?	You do.
What is opened (by me) every day?	The door is.
Who shuts the door every day?	You do.
What is shut (by me) every day?	The door is.
etc.	etc.
How often do I open the door?	You open it every day.
How often is the door opened (by me)?	It is opened (by you) every da
How often do I shut the door?	You shut it every day.
How often is the door shut (by me)?	It is shut (by you) every day.
etc.	etc.

Ag

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Dg

Do I open the door every day?	Yes, you do.
Do I open the window every day?	No, you don't.

What do I open every day, then?	You open the door every day.
Who opens the door every day?	You do.
How often do I open the door?	You open it every day.
Is the door opened (by me) every day?	Yes, it is.
Is the window opened (by me) every day?	No, it isn't.
What is opened (by me) every day, then?	The door is.
By whom is the door opened every day?	It is opened by you.
How often is it opened (by me)?	It is opened (by you) every day.
etc.	etc.

SERIES 52.

A more complex form of the problem alluded to in connection with Series 50 occurs here, where we have the *who—whom* difficulty on top of the preposition difficulty.

This series may be augmented by reference to Series XLVII of the *Free Oral Assimilation*.

STATEMENTS

- The name of the pupil I've given the book to is Beach.
- The name of the pupil I've given the pencil to is Hall.
- The name of the pupil I've taken the book away from is Moon.
- The name of the pupil I'm looking at is Bird.
- The name of the pupil this book belongs to is Field.
- The name of the pupil whose desk I'm looking at is Hill.

QUESTIONS AND ANSWERS (HOMOGENEOUS GROUPS)

Af	Is the name of the pupil I've given the book to *Beach?	Yes, it is.
Df	Is the name of the pupil I've given the pencil to Hall?	Yes, it is.
	etc.	etc.
	Is the name of the pupil I've given the book to Beach or Hall?	It's Beach.
	Is the name of the pupil I've given the pencil to Beach or Hall?	It's Hall.
	etc.	etc.
	What's the name of the pupil I've given the book to?	It's Beach.
	What's the name of the pupil I've given the pencil to?	It's Hall.
	etc.	etc.
	Who have I given the book to (<i>or</i> To whom have I given the book)?	
	The name of the person I've (you've) given the book to is Beach.	
	Who have I given the pencil to (<i>or</i> To whom have I given the pencil)?	
	The name of the person I've (you've) given the pencil to is Hall.	
	etc.	etc.

QUESTIONS AND ANSWERS (SEQUENTIAL GROUPS)

Ag	Is the name of the pupil I've given the book to Beach?	Yes, it is.
Dg	Is the name of the pupil I've given the book to Hall?	No, it isn't.
	What's the name of the pupil I've given the book to?	It's Beach.
	Who have I given the pencil to?	The name of the pupil I've (you've) given the Pencil to is Hall.
	etc.	etc.

* The teacher must be careful to make the slight pause here which alone will make the sentence intelligible.

SECTION IV

Free Oral Assimilation

,

SECTION IV.

FREE ORAL ASSIMILATION.

The Child's Powers of Unconscious Assimilation.

One of the essential features of a Direct-Method programme is that which consists in giving the pupils ample opportunities for hearing the foreign language spoken, without necessarily being called upon to make any active use of the language by speaking it. As we have noticed in connection with Imperative Drill, the young child invariably passes through a long listening phase before entering that phase which is associated with imitating or reproducing. I have urged very strongly in connection with *Conventional Conversation* that the imitating and reproducing phases should be preceded by the perceiving and recognizing phases. In the Section entitled *Action Chains* the same procedure will be noted.

It is, however, more particularly in the present section that opportunities are given for listening and understanding. The teacher talks to the pupils; talks continuously, illustrating each sentence by appropriate gestures and actions. The pupils listen and watch, and by dint of listening and watching, they come to understand the general meaning of what is said by the teacher. In the first instances this understanding will be of a very diffused nature, they will grasp vaguely, loose associations will be set up between the words they hear and the gestures which accompany them. As time goes on, the understanding will become more precise, and less diffused, and the attention will be more focused on the individual words and intimate word-groups.

Those who have had experience with very young children, and who have made a point of observing the progress made by them in connection with their mother-tongue, have noted with what marvellous (we might almost say miraculous) facility they succeed in understanding what is said to them. As an example of this we may note the keenness and delight with which a very young child will listen to a fairy-tale and follow the story although he is obviously ignorant of fully half of the words used by the storyteller. The child listens with perfect unconsciousness of the actual speech-material employed; he does not proceed in the sense of understanding one word after the other nor even perhaps one sentence after another; he absorbs the sense in progressive waves (as we may listen to an orchestral performance, appreciative and receptive of the

music as a whole even when we do not analyze it into bars, or note particularly the various instruments which make up the general effect).

As the pupil advances in years, however, he tends more and more to replace this vague and unconscious absorption by processes more conscious and more analytic; his attention, instead of being distributed, is restricted to specific points in the spoken chain. The adult seems to have lost altogether this gift of childish understanding. Whether the reason for this is that his assimilative powers have become deadened and crystallized by reason of his adulthood, or whether it is that so long a period has elapsed since his childhood without opportunities for exercising this gift, is a question which we must leave to psychologists. The younger the pupil therefore, the more will he tend to store up in his sub-consciousness the speech-material to which he is given the opportunity for listening.

Unconscious and Conscious Oral Assimilation.

To the casual observer there may not seem to be a great difference between unconscious and conscious oral assimilation. In both cases the pupil is silent, and confines his mental activities to listening to the teacher. In both cases the teacher names objects, performs actions, relates stories, and keeps up a continuous flow of speech. There is, however, an appreciable difference between the two. In the former case, the pupil's attention is diffused, no conscious efforts towards retention are made, he considers the proceeding in an impersonal and detached way as something quite apart from a *lesson*. In the latter case the pupil tends to focus his attention on certain things, to make distinct efforts to observe and to retain, considering the exercise as a preliminary to types of work in which later he will play a more active part.

Speaking very broadly, the tendency of pupils under twelve years of age is towards unconscious assimilation; over that age the tendency is towards conscious assimilation. The teacher should bear this in mind and act accordingly. In the former case he will proceed in a freer manner, assuming his pupils to be understanding the gist of what he says; his attitude towards them will be similar to the attitude of the mother or nurse while relating stories to very young children. In the latter case the teacher will proceed more carefully, emphasizing certain points, and in other ways smoothing the path of those who are listening to what he says sentence by sentence, if not word by word. He will keep in close touch with his pupils, watching their faces and their reactions in general in order to ascertain to what extent he is being understood.

In this connection, we may note the necessity for training speech-pupils in habits of responsiveness. They must be discouraged from sitting like blocks of stone, staring with apparently uncomprehending eyes; types of inertness, passivity and the other sphinx-like attributes. On the contrary they must be trained to alertness, to show by their faces

or rudimentary gestures that they are responding to stimuli provided by the teacher; they must be made to realize that they are participating in the lesson and not acting as impersonal onlookers. Such a training will be of value to the pupils in more than one way. The art of making oneself understood is largely associated with gesture. In some cases, indeed, gesture is an integral part of the language and many words and forms of expression are meaningless unless accompanied by gestures. Gesture, too, plays an important part in creating and fixing associations between words and the concepts for which they stand. The idea of affirmation, assent and understanding should be associated with a nod of the head; the idea of negation with a shaking of the head; and the idea of interrogation with raised eyebrows and an expression of uncertainty; the idea of *high* and *tall* things or of such words as *up*, *raise* etc., should correspond to an incipient raising of the eyes. An allusion to the *window* should tend to make the pupils look towards the window. Such expressions as *here*, *look here*, *this*, *the one I am holding* etc., should have the effect of attracting the pupils' eyes immediately towards the speaker.

Such responsiveness is not only to the interest of the pupils; it is a source of very real help to the teacher, whose task is already difficult enough; it is also a mark of politeness and respect towards the teacher.

The following series entitled *Free Oral Assimilation* will serve as a basis of these talks to pupils. They have been graded carefully, proceeding systematically from the known to the unknown. The importance of gesture and activity on the part of the teacher cannot be too strongly emphasized; the lessons will succeed or fail according to the skill exhibited by the teacher in interpreting the words in terms of physical activities. Every teacher who makes use of the Direct Method must possess certain histrionic qualities even in a slight degree. Those who are unable or unwilling to suit their action to the word would do well to abandon the teaching of speech just as the surgeon who is unable or unwilling to use the lancet, should abandon the profession of surgery.

The purpose of an Oral Course, let us remember, is to give the pupil opportunities not only of expressing himself in speech but also of practice in understanding what is said to him. He is to be given ample opportunities for receptive work; he cannot be expected to produce until he has received; he cannot be expected to say things with any degree of accuracy until he has heard such things said on one or more occasions.

The mental attitude of those who are told to do nothing but listen and observe is entirely different from the attitude of those who are expecting at every instant to be called upon to respond. Only those who have experimented on themselves can fully realize the fundamental difference between the two kinds of attitude. In the first case

the mind, without losing its alertness, is calm and untroubled; free from that nervous and almost paralyzing preoccupation: "What am I going to say in answer? How shall I construct it, and how shall I pronounce it?" The beginner is able to observe correctly what he hears. In the other case the pupil's attention is divided; while listening to what is said, he is preparing what he will be called upon to say; this is often too great a task for the beginner, and he fails to acquire that most valuable of all language-learning habits: *correct observation*. The consciousness of being expected to produce, at all costs, some sort of answer is responsible for many linguistic failures. When the pupil has arrived at the stage in which he can successfully combine the two processes he is indeed far on the path towards his ultimate goal, and one of the aims of the language teacher should be to bring the pupil to that point in the shortest possible time.

On grounds of economy another advantage of Receptive work is to be noted: there is no limit to the number of students who may participate in it. Most forms of Receptive work can be carried on just as easily with a hundred pupils as with one. Indeed, the teacher will find it easier and far more interesting to talk to a large class, for he will feel that at least a few of the pupils understand everything he says.

For these reasons we must certainly, in the case of beginners, set apart a portion of each lesson for types of work which will afford the fullest opportunities of hearing and of observing the teacher's speech.

The matter contained in the following series is intended primarily to be used in the manners described above, in other terms they furnish the teacher with material for talks to his pupils. It may, however, be used for a different purpose, viz. question-and-answer work. Having arrived at a certain point (to be determined by the teacher), the teacher may return to Series I; and thereafter combine his talk to the pupils with a judicious questioning of the pupils. In this way, the *Free Oral Assimilation* Series will coincide to a certain extent with the matter given under the Section *Conventional Conversation*.

Many teachers, indeed, may look upon these two Sections as affording two treatments of one and the same subject. Those who are used to the treatment as set forth in Book I of the Berlitz method (more especially the first half) or as set forth more copiously by Miss Hartshorne in her two books "Spoken English," may esteem that the *Conventional Conversation* Groups are over-systematized and too mechanical, and prefer the *Free Oral Assimilation* treatment. Others may find the treatment as given in the present section too scrappy and unproductive of the right sort of speech-habits, likely to result, on the part of the pupils, in a broken or pidgin form of English, lacking in snap-reactions and the clean-stroke.

Speaking as a teacher of speech, my own personal experience inclines me towards a preference for the more systematic treatment. Many years ago, when using the Berlitz method and book, I found the work needlessly tiring. The strain of continually casting about in my mind for means to supplement and to systematize the teaching material provided required on my part a needless expenditure of effort and alertness. I found a remedy by re-writing the whole in group form, noting possible variants and developments. Using this manuscript as teacher's notes, I found an immediate relief. From these I could select or reject according to circumstances any given contents-material; I was free to make the lesson more drill-like, or less drill-like, as I judged fit. The fact that the teacher's notes may be set forth with an almost mathematical precision does not mean necessarily that the lesson in which they are used will be carried on with an almost mathematical precision. It is always possible to give free treatment to a lesson which in printed form may suggest a series of paradigms and formulæ. The contrary is not the case; it is exceedingly difficult to give a systematized treatment to a lesson which, in its printed form, is more or less scrappy and marked by "loose ends."

The comparative freedom of treatment set forth in the following pages, has its advantages and disadvantages. As an advantage, we note the incidental inclusion of a large number of miscellaneous words and forms for which it would be difficult to find a place in the severer and more condensed groups of the *Conventional Conversation* section. On the other hand, the incidental introduction of certain words, expressions and forms in the present section, may prove a source of difficulty when the pupils are being questioned.

To each teacher his preference; the inclusion in the present book of the two extreme treatments makes it possible for each teacher to act in accordance with his own preference.

FREE ORAL ASSIMILATION.

SERIES I.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series I of the *Conventional Conversation*.

Chief Sentence-Type.

This is a book.

Chief Contents-Material.

Names of small objects. Yes. No. What.

Chief Points of Grammar.

Singular nouns. Affirmative. Interrogative. Negative. Indefinite article.

Chief Incidental Expressions.

Too. Either. And. Then.

A book.
A box.
A pencil.
A pen.
A knife,
A match.

etc.

This is a book.

This is a box.

etc.

Is this a book?

Yes, it is.

Is this a box?

Yes, it is.

etc.

Is this a book?

No, it isn't.

Is this a box?

No, it isn't.

etc.

Is this a book or a box?

It's a book.

Is this a pencil or a pen?

It's a pencil.

etc.

What's this?

It's a book.

What's this?

It's a box.

etc.

This is a book, and this is a box.

This is a pen, and this is a pencil.

This is a knife, and this is a match.

etc.

What's this, and what's this?
 What's this, and what's this?

etc.

This is a book
 This is a book, too.
 And this is a book, too.
 This is a box.
 This is a box, too.
 And this is a box, too.

etc.

Is this a book?
 Is this a book, too?
 Is this a book, too?
 What is it, then?
 Is this a box, too?
 Is this a box, too?
 Is this a box, too?
 What is it, then?

etc.

This isn't a book.
 This isn't a book, either.
 And this isn't a book, either.
 This isn't a book, either.
 This isn't a box.
 This isn't a box, either.
 And this isn't a box, either.

etc.

Is this a book?
 Isn't this a book, either?
 What is it, then?

etc.

This is a book, and this is a box.
 This is a pen, and this is a pencil.

Yes, it is.
 Yes, it is.
 No, it isn't.
 It's a box.
 Yes, it is.
 Yes, it is.
 No, it isn't.
 It's a pencil.

No, it isn't.
 No, it isn't.
 It's a box.

SERIES II.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 2 of the Conventional Conversation.

Chief Sentence-Type.

That's a window.

Chief Contents-Material.

Objects, including parts of the room. Piece of. Or.

Chief Points of Grammar.

Singular nouns.

Chief Incidental Expression.

Look at this.

This is a piece of paper.

This is a piece of chalk.

Is this a piece of chalk, too?

This isn't a piece of string; it's a piece of wood.

Is this a piece of string or a piece of wood?

This is a piece of indiarubber.

Is this a piece of indiarubber, too?

etc.

etc.

No, it isn't; it's a piece of string.

No, it isn't; it's a piece of glass.

That's a window.

That's a window, too.

Is that a window, too? No, that's a wall.

That isn't a wall.

It isn't a window, either; it's a door.

That isn't a door; it's a corner.

Is that a corner, too? No, it isn't; it's a window.

Is that a corner, then? Yes, it is.

etc.

etc.

Look at this piece of paper.

What's this?

What's that?

Is that a wall or a window?

That's a wall and that's a wall, too.

Look at this!

What is it?

It's a piece of glass.

Look at that!

What is it?

It's a corner.

What's this and what's that?

What's this..... and this and this?

What's that and that and that?

etc. etc.

This is a box and that's a box, too.

Is this a piece of wood? No, it isn't.

This isn't a piece of wood, either.

What is it? It's a piece of glass.

What's this?

What's that and that and this?

etc. etc.

SERIES III.

Parts of the matter treated in this series correspond more or less to the sentence-type and contents-material given in Series 3, 4 and 6 of the *Conventional Conversation*.

Chief Sentence-Types.

This is white.

This is a white book.

Chief Contents-Material.

Colours.

Sizes

Chief Points of Grammar.

Qualificative adjectives (epithetic and predicate).

This is white.

This is white, too.

This paper's white.

This is a piece of chalk; it's white.

Is this white? No, it isn't.

Is this white? Yes, it is.

Is this blackboard white? No, it isn't.

What's that? That's the bottom of the window.
And that's the bottom of the blackboard.

etc. etc.

This is the corner of the room.

This is the corner of the desk.

What's this? Ah, it's the corner of the book.

And that? It's the corner of the box.

Yes, this is the corner of the box; too. And so's this.

Is this the corner of the desk or the corner of the book?

etc. etc.

What this? It's a pencil.

What colour is it? It's yellow.

Is this pencil yellow, too? No, it's green.

This is the end of the green pencil.

This is the end of the yellow pencil.

Is this the end of the yellow pencil?

No, it's the end of the green pencil.

Is this the end of the green pencil or the end of the yellow pencil?

etc. etc.

This is a piece of red chalk.

Now, there's a red line on the blackboard.

This is the end of the line.

Here's a line, too.

This line's short, and this line's long.

Is this the end of this line?

Is this the end of the long line or the short line?

This is a piece of white chalk.

There's a white line.

Is this the end of the white line?

Is this the end of the red line?

Is this line long or short?

Is the white line long or short? It's short.

Here's a white line too; this one's long.

Is this the end of the long white line?

What's this? It's the end of the ruler.

etc.

etc.

SERIES V.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 7 and 16 of the *Conventional Conversation*.

Chief Sentence-Type.

The book's on the desk.

Chief Contents-Material.

Here. There. On. In. Over. Under. In front of. Behind. Between. Where.

Chief Points of Grammar.

Prepositions. Adverbials of place.

Chief Incidental Expressions.

Now. Still. But.

Where's the book? It's here.

Where's the window? It's there.

The book's on the desk.

The pencil isn't on the desk; it's on the chair.

And the paper's on the floor.

Where's the book? Here it is! It's on the desk.

Is the pencil on the desk, too? No, it isn't.

Where is it, then? There it is! It's on the chair.

The book's on the desk, the pencil's on the chair, but where's the paper? It's on the floor.

Oh yes, here it is!

Is it on the floor now? No, it's on the desk.

Is the book on the desk, too? Yes, it is.

Where's the paper now? It's on the floor now.

What's on the floor? The paper is.

And what's on the chair? The pencil is.

The book isn't on the chair, and it isn't on the floor, either.

It's black.

This is black, too.

Is this black or white?

Is the chalk black or white?

This isn't black; it isn't white, either.

It's red.

This is a red book.

Is this a red book or a black book?

What colour's this; red, black or white?

What colour's this? It's blue.

What colour's this? It's yellow.

This is a piece of blue paper.

This is a yellow book.

Is this a yellow book?

Is this book yellow or blue?

This is green.

What colour's this; green or yellow?

Is this book green?

(By means of various objects and pictures, the teacher further demonstrates and uses the names of colours).

This is a line.

It's a white line.

Is it long or short?

Is this line long or short? ,

It's short; it's a short line.

Is this a short line, too?

Is this pencil long or short?

Is this piece of chalk long or short?

Is this a long piece of string or a short piece of string?

etc. etc.

Look at the blackboard.

This is a white line and this is a red line.

Is this red line long or short?

Is this long line red or white?

Is this long pencil green?

Is this green pencil long?

etc. etc.

Look at this box; it's a small box.

Look at this box; it's a large box.

Is this box large or small?

(By means of various objects or pictures the teacher further demonstrates and uses the words *large* and *small*).

SERIES IV.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 5 of the *Conventional Conversation*.

Chief Contents-Material.

Top of. End of. Bottom of. Corner of.

Chief Points of Grammar.

Of. Definite article.

Chief Incidental Expressions.

Here's. Ah.

This is the floor (of the room).

Look at it.

This is the ceiling (of the room).

What colour is it?

This isn't white, and it isn't the ceiling either; it's the blackboard.

This isn't the blackboard; it isn't the ceiling, either; it's the handle of the door.

And what's this? Ah, this is the key of the door.

Look at this book. It's a green book, isn't it?

This is the cover of the book.

What is this? It's a door.

Yes, that's right. Now this is the top of the door.

That's the top of the window.

And that's the top of the blackboard.

This isn't the top of the door; it's the bottom of the door.

I'm going to the door.

Where am I going?

What are you doing?

You're sitting down.

I'm not sitting down; I'm going to the door.

I'm stopping at the door now.

I'm going to the window.

Where am I going?

I'm stopping at the window.

Now, I'm coming from the window and I'm going to that corner.

What am I doing?

I'm stopping at the corner.

I'm coming from the corner.

I'm going to the blackboard.

Where am I going?

What am I doing?

I'm stopping at the blackboard.

Where am I going now?

I'm going back to my place.

Am I standing up?

No, that's right. I'm sitting down.

You're sitting down, too.

etc. etc.

I'm tall.

You're not tall.

You're not tall, either.

You're short.

Are you short?

Am I tall or short?

Are you tall?

Are you short?

Am I short, too?

Am I tall, then?

Yes, that's right; I'm tall and you're short.

etc. etc.

SERIES VII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 9, 10 and 11 of the Conventional Conversation.

(See Appendix II for the naming of pupils.)

Chief Sentence-Types.

Your name's Beach. Beach is your name. It's my book. It's mine.

Chief Contents-Material.

Names of pupils. My. Mine. Your. Yours. His. Her. Whose. Parts of the body.

Chief Points of Grammar.

Possessives.

Chief Incidental Expression.

You don't know.

Your name's Beach.⁽¹⁾

Your name's Moon.⁽¹⁾

Your name's Hall.⁽¹⁾

etc. etc.

Beach is your name.

Your name isn't Moon.

Can you tell me what your name is?

Moon. Yes.

Is your name Moon, too?

No. What is it, then?

Oh, I see; your name's Hall.

My name isn't Beach, and it isn't Moon either; it's ———

What's my name?

What's your name?

What's his name?

You don't know?

etc. etc.

(1) e) Miss Beach, Miss Moon, Miss Hall (as the case may be).

Here's a book!
 It's my book; It's mine.
 What's the colour of it?
 Is this my book, too?
 No, it isn't; it's your book; it's yours.
 What colour's your book?
 Is this the corner of your book or of mine?
 This is the corner of Beach's book.
 This is his book; it's his.⁽²⁾
 Whose book is this?
 Whose book is that?
 You don't know?
 Oh, it's your book, is it?
 Is this your book, too?
 Is this mine or yours?
 Is this yours or his?
 Who does the red book belong to?
 What colour's this book?
 The red book is mine, isn't it?
 It's on the floor now.
 Your book is blue.
 What colour's your book?
 Where is it?
 Yes, it's on the desk.
 Where's my book?
 Oh, here it is! It's on the floor.
 Is it on the floor now?
 No, it's on your book.
 My book's on top of yours.
 Your book's under mine.
 My book's under the desk now.
 Where's my book?
 Whose book is this?
 Oh, look, here's a box!
 Here's another box!

(2) or This is her book; it's hers.

This one's large.

This one's small.

Beach, come here.

Take the large box.

The large box is yours, and the small box is mine.

Is mine the large box?

No? Is mine the small box, then?

Your box is large and so's this book.

Take this book, Beach.

My box is small and so's my book.

Your box is large and so's your book.

Is my box large or small?

Is your box large or small? *Now, go back to your place.*

This is my place, and that is your place.

That's Hall's place; it's his.

This is my place: I'm the teacher. This is the teacher's place.

Where's the teacher's place?

This is the teacher's book, and this is the teacher's pencil.

This is my head.

It isn't yours. No. There's your head.

That's Beach's head.

What's this? ..

This is a hand.

This is my hand; it's mine.

This is my hand, too.

Where's your hand?

Hold it up.

Put your hand down on your desk.

That's your desk and this is mine.

This is my arm.

Is this my arm or my hand?

Is this my arm or your arm?

Oh, it's mine. Where's yours?

Where's your foot?

You don't know?

This is my foot.

Now show me your foot
This isn't my foot; it isn't my hand either; it's my nose.

etc.

etc.

Whose button is this?
And is this one mine, too?
This isn't a button; it's my collar.
Whose collar is this?
Where's your collar?
Where's your pocket?
No, that isn't your pocket; that's your collar.
This is my pocket; now show me yours.
Yes, that's your pocket.

SERIES VIII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 13 and 15 of the Conventional Conversation.

Chief Sentence-Type.

This is my left hand.

Chief Contents-Material.

Left. Right. Parts of the body. Which.

Chief Points of Grammar.

Determinatives.

This is my hand, isn't it?
This is my left hand, and this is my right hand.
This is my left hand.
Which hand is this?
And this?
Whose hand is this?
Show me your left hand.
Is that your left hand or your right hand?
What is this?
Yes, it's my ear.

Which ear is it?

Is this my right ear?

Is this *Beach's* right ear?

Which is your left arm?

Is this my left arm?

This isn't my arm.

No, it's my eye.

This is my left eye, and this is my right eye.

This is your left leg, and this is your right leg.

Is this your left leg?

No, it isn't; it's your right leg

What's this?

Yes, it's a book.

Whose book is it?

Yes, it's mine.

What colour is it?

Is this book red, too?

And is this book white?

This book's red, this book's blue, and this book's white.

Which is the red book?

Point to the white book.

Ah, here's the red book, but where's the blue one?

Over there, is it?

Oh yes, there it is!

Which is mine?

This one?

The red book or the blue one?

This book's blue, and it's large, too.

This is a large box.

This box isn't large; it's small.

Which is the large box?

Where is it?

Yes, it's between the red book and the blue one.

Is this a red pencil?

It's long, isn't it?

Is this pencil long, too?

No, it's a short one.

Is this line long or short?

It's long.

And this one?

It's short.

Which is the long line?

Which is the short pencil?

You see this book, don't you?

Well, it's an English book.

This book isn't English; it's Japanese.

The English book's mine; the Japanese book's yours.

Have you got a Japanese book, too?

Which book is this?

Whose is it?

Is this the teacher's book?

Is this an English book or a Japanese book?

Where's the English book now?

On the desk?

Now, it's in front of the desk.

The Japanese book's behind the English one.

Now, it's over the English book.

The English book's on the desk now.

And so's the Japanese book.

SERIES IX.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 8 of the Conventional Conversation.

Chief Sentence-Type.

I'm touching the desk.

Chief Contents-Material.

Touching. Taking. Putting. Doing. Holding. Opening. Shutting.

Chief Points of Grammar.

Direct Object. Present Progressive Tense.

I'm touching the desk.

Look at me.

I'm touching the desk.

I'm not touching the desk now.

Oh, no. I'm touching the blackboard.

Beach, go and touch the door.

Touch the handle of the door.

Now the key of the door.

What are you doing?

Touch this!

Touch that!

Touch it again!

Touch this . . . now that.

Go back to your place.

Touch your desk.

All right. Sit down.

I'm touching the top of the blackboard.

What am I touching now?

The bottom of the blackboard, did you say?

Yes, that's right.

Now I'm touching the bottom of the door.

You go and touch the bottom of the widow.

Touch my arm.

Moon, touch your nose.

What are you touching?

Whose touching your nose?

You are.

Who's touching this book?

Yes, I am.

What am I doing now?

No, I'm not touching the book. I'm taking the book.

What am I taking?

Who's taking the book?

What am I taking now?

The piece of chalk.

Yes, but which piece of chalk; the white piece or the red one?

Which box am I taking; the large one or the small one?

Which piece of string am I taking ; the long piece or the short one ?

Who's taking the long piece of string ?

Now you take it.

Who's taking it now ?

Beach, take the large box.

Who's taking the large box ?

Are you or is he ?

Now put it down.

Take it up again.

Now put it down on the floor.

I'm taking this pencil.

I'm holding it up.

What am I doing now ?

Yes, I'm putting it down.

I'm not taking the pencil ; I'm not putting it down, either.

What am I doing ?

Oh, I'm holding it up, am I ?

Are you holding it up ?

No ? Then who is ?

Ah, here's a book.

I'm not taking it, I'm not holding it up, either ; and I'm not putting it down.

I'm opening it.

Open your book.

You're opening your book.

What are you doing ?

What's he doing ?

I'm shutting my book.

You shut yours, too.

Where am I going ?

Yes, I'm going to the door.

What am I doing now ?

Yes, I'm opening the door.

Who's opening the door ?

Am I opening the door or the window ?

Am I opening or shutting the door ?

Now, I'm shutting the door.

You go and shut that window.
 What are you doing?
 Who's shutting the window?
 I'm opening the drawer.
 I'm shutting it now.
 I'm opening this box.
 And now?
 Yes, I'm shutting it.

SERIES X.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 16, 18 and 40 of the Conventional Conversation.

Chief Sentence-Type.

This book belongs to me.

Chief Contents-Material.

Me. You. Him. Who(m).^{*} Near. A long way from. Far.

Chief Points of Grammar.

Personal Pronouns (singular). Direct Object.

Whose book's this?
 Yes, you're quite right, it's mine.
 Does it belong to me or to you?
 Who(m) does it belong to?
 Does your book belong to me or to you?
 This book belongs to Hall.
 Who(m) does it belong to?
 It belongs to him.[†]
 Does this one belong to him, too?
 No, this one belongs to me; it's mine.
 Does the large book or the small one belong to me?
 Does the green pencil or the yellow pencil belong to you?
 Does this red piece of paper or the blue piece of paper belong to Beach?

^{*} See Page XXXVII.

[†] or her (as the case may be).

This desk's in front of me.

Where's the desk?

The blackboard's behind me.

Is the blackboard or the desk behind me?

Is the blackboard behind you, too?

No, it's in front of you.

Where's the book?

It's behind me; I'm holding it behind me.

I'm holding it behind you now.

And now behind him.

And now?

Yes, in front of him.

The desk's between me and the window.

Now, I'm between the desk and the window.

Beach and Moon, come here.

Where are you, Beach?

You're between Moon and me.

Moon is between Beach and the door.

I'm between Beach and the window.

Where am I now?

Yes, I'm between Beach and Moon.

Who's between Beach and Moon?

Dark, you come here, too.

Beach, who's behind you?

Dark's behind you, isn't he?

Who's in front of you, Dark?

Am I?

No, I'm not; Beach's in front of you.

Who's behind you, Dark?

Beach isn't, nor am I; Hall's behind you.

Hall, go in front of Beach.

Who's behind you, Hall?

Beach is between Moon and Hall,

The blackboard's near me.

The door isn't.

It's a long way from me.

And so's the window.
 It's a long way from you, too.
 Is it a long way (*or* far) from you?
 Is the blackboard a long way (*or* far) from you?
 No, it's near me.
 The desk's near me, too.
 This wall's near me, but that wall isn't.
 It's a long way from me.
 Is the door near me or is the blackboard near me?
 Is the window a long way from me?
 Is it a long way from you?
 The desk's near me, isn't it?
 Is the blackboard near me, too?

SERIES XI.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 14 and 21 of the Conventional Conversation.

Chief Sentence-Type.

I'm writing with a pencil.

Chief Contents-Material.

**Stepping. Writing. Tearing. Cutting. Breaking. Burning. Striking.
 Throwing. Catching. Dropping. Treading.**

Chief Points of Grammar.

Present Progressive (continued).

Chief Incidental Expression.

Oh dear. It hurts.

I'm going to the door.
 Am I going to the door?
 Yes, I am.
 I'm not going to the door now.
 No, I'm going to the window.
 Where am I going now?

Yes, I'm going to that corner.

Now, I'm going to the other end of the room.

And now I'm going back to my place.

Look! I'm coming to you.

Is this your book?

I'm taking your book.

I'm opening it.

I'm reading it.

What am I doing?

Now you read it.

Now shut it.

What are you doing?

Is it a Japanese book or an English book?

Is it mine or yours?

Give it to me.

I'm putting it down on the floor . . . now on your desk.

I'm going back.

I'm stepping on the platform.

You come and step on the platform, too.

Take my book.

Take the yellow pencil.

Hold it up.

Put the yellow pencil on my chair and the book on my desk.

That's right.

Go back to your place. Thank you.

What's this?

Yes, it's a piece of chalk.

Is it red or white?

I'm writing on the blackboard with a piece of chalk.

What am I doing?

I'm writing on the blackboard with a piece of chalk.

This is a piece of paper.

I'm not writing on the paper with a piece of chalk, am I?

What am I writing with?

I'm writing with a pencil.

Whose pencil am I writing with?

Yes, it's mine ; it's my pencil.

Am I still writing with my pencil?

No? What am I writing with, then?

Oh, I see. I'm writing with my pen.

Am I writing on the blackboard or on the paper with my pen?

Oh, on the paper.

I'm not writing on the paper now.

I'm tearing the paper.

Look! See. I'm tearing the paper.

Am I tearing the paper now?

No, I'm cutting the paper with a knife.

What am I doing?

Yes, I'm cutting the paper with a knife.

Now I'm cutting this match with a knife.

Here's another match.

I'm breaking it.

I'm breaking this piece of chalk, too.

What am I doing?

Yes, I'm breaking this piece of chalk.

Look! Here's a match!

I'm striking it.

And now I'm burning this piece of paper.

Oh dear, I'm burning my finger ; it hurts!

I'm throwing the match away.

What am I doing now?

I'm throwing this white piece of paper into the waste paper basket.

I'm throwing the blue piece of paper out of the window.

I'm throwing the box on the desk.

Now at the door.

Now in the air.

I'm catching it.

Catch it!

I'm throwing the box to you.

Throw it back to me.

Thank you.

Now catch this ball.

Yes, I'm going to that corner.
 Now, I'm going to the other end of the room.
 And now I'm going back to my place.

Look! I'm coming to you.
 Is this your book?
 I'm taking your book.
 I'm opening it.
 I'm reading it.
 What am I doing?
 Now you read it.
 Now shut it.
 What are you doing?
 Is it a Japanese book or an English book?
 Is it mine or yours?
 Give it to me.
 I'm putting it down on the floor . . . now on your desk.
 I'm going back.
 I'm stepping on the platform.
 You come and step on the platform, too.
 Take my book.
 Take the yellow pencil.
 Hold it up.
 Put the yellow pencil on my chair and the book on my desk.
 That's right.
 Go back to your place. Thank you.

What's this?
 Yes, it's a piece of chalk.
 Is it red or white?
 I'm writing on the blackboard with a piece of chalk.
 What am I doing?
 I'm writing on the blackboard with a piece of chalk.
 This is a piece of paper.
 I'm not writing on the paper with a piece of chalk, am I?
 What am I writing with?
 I'm writing with a pencil.
 Whose pencil am I writing with?

Yes, it's mine ; it's my pencil.

Am I still writing with my pencil?

No? What am I writing with, then?

Oh, I see. I'm writing with my pen.

Am I writing on the blackboard or on the paper with my pen?

Oh, on the paper.

I'm not writing on the paper now.

I'm tearing the paper.

Look! See. I'm tearing the paper.

Am I tearing the paper now?

No, I'm cutting the paper with a knife.

What am I doing?

Yes, I'm cutting the paper with a knife.

Now I'm cutting this match with a knife.

Here's another match.

I'm breaking it.

I'm breaking this piece of chalk, too.

What am I doing?

Yes, I'm breaking this piece of chalk.

Look! Here's a match!

I'm striking it.

And now I'm burning this piece of paper.

Oh dear, I'm burning my finger ; it hurts!

I'm throwing the match away.

What am I doing now?

I'm throwing this white piece of paper into the waste paper basket

I'm throwing the blue piece of paper out of the window.

I'm throwing the box on the desk.

Now at the door.

Now in the air.

I'm catching it.

Catch it!

I'm throwing the box to you.

Throw it back to me.

Thank you.

Now catch this ball.

Yes, I'm going to that corner.

Now, I'm going to the other end of the room.

And now I'm going back to my place.

Look! I'm coming to you.

Is this your book?

I'm taking your book.

I'm opening it.

I'm reading it.

What am I doing?

Now you read it.

Now shut it.

What are you doing?

Is it a Japanese book or an English book?

Is it mine or yours?

Give it to me.

I'm putting it down on the floor now on your desk.

I'm going back.

I'm stepping on the platform.

You come and step on the platform, too.

Take my book.

Take the yellow pencil.

Hold it up.

Put the yellow pencil on my chair and the book on my desk.

That's right.

Go back to your place. Thank you.

What's this?

Yes, it's a piece of chalk.

Is it red or white?

I'm writing on the blackboard with a piece of chalk.

What am I doing?

I'm writing on the blackboard with a piece of chalk.

This is a piece of paper.

I'm not writing on the paper with a piece of chalk, am I?

What am I writing with?

I'm writing with a pencil.

Whose pencil am I writing with?

Yes, it's mine ; it's my pencil.

Am I still writing with my pencil ?

No ? What am I writing with, then ?

Oh, I see. I'm writing with my pen.

Am I writing on the blackboard or on the paper with my pen ?

Oh, on the paper.

I'm not writing on the paper now.

I'm tearing the paper.

Look ! See. I'm tearing the paper.

Am I tearing the paper now ?

No, I'm cutting the paper with a knife.

What am I doing ?

Yes, I'm cutting the paper with a knife.

Now I'm cutting this match with a knife.

Here's another match.

I'm breaking it.

I'm breaking this piece of chalk, too.

What am I doing ?

Yes, I'm breaking this piece of chalk.

Look ! Here's a match !

I'm striking it.

And now I'm burning this piece of paper.

Oh dear, I'm burning my finger ; it hurts !

I'm throwing the match away.

What am I doing now ?

I'm throwing this white piece of paper into the waste paper basket.

I'm throwing the blue piece of paper out of the window.

I'm throwing the box on the desk.

Now at the door.

Now in the air.

I'm catching it.

Catch it !

I'm throwing the box to you.

Throw it back to me.

Thank you.

Now catch this ball.

This book isn't made of wood.
 It isn't made of glass, either.
 Do you know what it's made of?
 Yes? Well, what's it made of, then?
 Oh, I see, it's made of paper.
 Yes, so's this envelope.
 What's this?
 It's a wall, yes.
 Is it soft?
 Is it hard?
 Is this duster hard or soft?
 Is this stone hard?
 Is this feather hard?
 Is it soft, then?

SERIES XIII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 23, 25, 27 and 29 of the Conventional Conversation.

Chief Sentence-Types.

There are books. Here are two books. Count from 1 to 10. They're made of wood.

Chief Contents-Material.

1. 2. 3 etc.—10. How many. These. Those.

Chief Points of Grammar.

Cardinal Numbers. Plural Nouns.

Chief Incidental Expressions.

Repeat after me. Again.

What's this?
 It's a book.
 Is it mine?
 Yes, it's mine.
 I'm going to count them.
 One book, Two books. Three books, etc,

How many books?

Yes, three books.

And now?

Five books.

Let's count these matches.

One match. Two matches. Three matches, etc.

Count these matches. One match. Two matches, etc.

Count from one to ten. One. Two, etc.

One eye. Two eyes.

Repeat after me.

One ear. Two ears.

One hand. Two hands.

One foot. Two feet.

Again.

One shoe. Two shoes.

Count your fingers. One finger. Two fingers, etc.

What's this?

It's a button.

You count them. One button. Two buttons, etc.

Count these boxes with me. One box. Two boxes, etc

etc.

etc.

These are books.

Here's one book.

Here are two books.

Here are three pencils, etc.

Are these books?

No, they're not; they're pencils.

One pencil, two pencils, etc.

Is this a book?

Yes. What is it?

It's a book.

What are these?

Oh, they're books.

Look at this book.

You're looking at it.

Look at your desk.

That's right.
 Throw it back to me.
 I'm catching it.
 Oh, now I'm dropping it.
 And I'm treading on it; too.
 Beach, come and tread on this match.
 Now, tread on this paper.
 What am I doing?
 Yes, I'm treading on the match.
 You pick it up.
 Break the match.
 What are you doing?
 Yes, you're breaking the match.

SERIES XII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 19, 20 and 22 of the Conventional Conversation.

Chief Sentence-Types.

This is wood. This is made of wood.

Chief Contents-Material.

Names of substances. Hard. Soft.

Chief Points of Grammar.

The Alogistic Indefinite Article.

Chief Incidental Expression.

So's this.

This is wood.
 Look at it.
 This isn't wood.
 This is glass.
 The window's made of wood and glass.
 What's this?
 Yes, this is paper.

And what's this?
Yes, this is chalk.
Is this chalk?
No? Is this paper, then?
No? I'll tell you; this is leather.
Yes, it's leather.
My shoe's made of leather.
So's this bag.
Is your shoe made of leather, too?
This isn't leather, is it?
No. This is steel.
This knife's made of steel.
Beach, come here.
Feel this piece of steel.
Is it hard or soft?
It's hard, isn't it?
This is cloth.
Feel it.
Is it soft?
Yes, cloth's soft, but steel isn't. No, it's hard.
This is soft, too.
It's linen.
My collar's made of linen.
My handkerchief's made of linen, too.
Ah, here's my pocket.
Listen!
Here's a coin.
It's made of silver.
So's this one.
My coat isn't made of silver.
No, it's made of cloth.
Is your coat made of cloth, too?
Is this desk made of cloth?
No, what's it made of?
Yes, it's made of wood.
Is the floor made of wood, too?
Is it hard?

You're looking at it.
 Look at these matches.
 You're looking at them.
 Are they made of wood?
 Yes, they are.
 These desks are made of wood, too.
 So are these boxes, etc.
 Beach, come and take one box.
 You're taking it.
 Now take these boxes.
 What are you doing?
 You're taking them.
 Look!
 Those are windows, and those are doors.
 Are those doors, too?
 No, those are walls.
 Are walls hard or soft?
 What are those?
 What are these?
 They're books.
 Look at them.
 What colour are they?
 Yes, they're all red.
 Are they large?
 Yes, they are.
 Is this line long or short?
 Are these matches mine?
 Are these books mine, too?
 What are they made of?
 What are those windows made of?
 Yes, they're made of wood and glass.

etc. etc.

SERIES XIV.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 24 and 26 of the Conventional Conversation.

Chief Sentence-Types.

There's a book on the desk. There are two books on the desk.

Chief Contents-Material.

Only one. Any.

Chief Contents-Material and Chief Points of Grammar.

The Higher Cardinal Numbers.

There's a book on the desk.

Look at the window.

There's a chair near the window.

Is there a blackboard on the wall?

Yes, there is.

Is there a box on the wall?

No, there isn't.

Where's the box?

Ah, it's in my pocket.

What is there in my pocket?

Here it is!

There's a match and a pin in the box.

I'll put the match near the pencil.

The pencil's near the book.

Where's the pin?

It's near the match.

And the match?

It's near the pencil.

Is the pencil near the book or the pin?

It's near the book.

Where's the pin, then?

It's here! It's near the match.

What's this?

It's a book.

Where is it?

It's on the desk.

There's a book on the desk.

Is there a book on the chair, too?

No, there isn't.

Where's the chair?

Oh yes, there it is! It's near the window.

What is there in my pocket?

Is there a box or a book in it?

Where's the book?

Yes, it's on the desk.

There are two books on the chair.

How many books are there on the floor?

There are three books on the floor.

How many books are there on the chair?

How many books are there on the desk?

Yes. There's only one.

Are there any books on the floor?

Yes? How many?

There aren't (are not) any books on your desk, are there?

No, there aren't.

Are there any books on the floor?

Yes, there are.

And on my desk?

There's only one.

etc. etc.

Is there a match on my desk, too?

Only one?

Is there only one match on the chair, too?

No, there are two matches.

And on the floor there are three matches, aren't there?

Can you tell me how many matches there are in the box?

No? Well, I'll tell you. There are four matches in the box.

Look over in that corner.

Can you see any matches there?

Yes, there are five matches in that corner.

Can you see any matches in the other corner?

No, there aren't any.

How many matches are there on my desk?

Yes, there's only one.

How many are there in that corner?

Four? Oh, I see.

And in the other?

Oh, there aren't any.

etc. etc.

You see this book, don't you?

What are these?

These are the pages of the book.

This is the first page, and this is the last.

How many pages are there?

Well, let me see. There are two hundred.

Are there two hundred in this book, too?

No, there are only one hundred and fifty.

Beach, come here.

Open this book.

Yes. Now open it at page fourteen.

Now at page ten.

Turn to page twenty.

Now, turn to the last page.

That's right. Shut the book and put it on this one.

Thank you.

What am I?

I'm not a pupil, am I?

No, I'm the ———?

Teacher, that's right.

Yes, I'm the teacher.

How many teachers are there in this room?

Only one.

What are you?

Yes, you're a pupil . . . and so are you . . . and you

How many pupils are there in this room?

There are thirty.

There are thirty desks, too.

There are thirty-one people in this room.

Thirty pupils and one teacher.
 So altogether there are thirty-one people.
 Are there thirty-one blackboards, too?
 Oh, no. There's only one.
 And there's only one platform, too.
 But there are four corners.
 You count them. One corner. Two corners, etc.
 Are there four windows, too?
 Oh, no. There are two windows.
 But there aren't two doors. There's only one, isn't there?
 Are there any walls in this room?
 Yes, there are four.
 There are four corners, too.
 Are there any books on my desk?
 No, there aren't any.
 etc. etc.

SERIES XV.

See note to Series 14 and 21 of the Conventional Conversation concerning *he is, we are, they are.*

Chief Sentence-Types.

What are we doing? They're in that box.

Chief Contents-Material.

We. They. Outside. Inside. All.

Chief Points of Grammar.

Plural of the Verb *to be* and of the Progressive Form.

Chief Incidental Expressions.

Oh, I see. Very good.

What are we doing?
 We're sitting down.
 Am I sitting down, too?
 Are you?
 Yes, we're all sitting down.
 I'm not sitting down now, am I?

What am I doing, then?

I'm standing up.

All stand up, please!

What are we doing?

We're standing up.

All sit down, again.

Hold up your hands.

Hold up your books.

What are you doing?

We're holding up our hands.

Are we holding up our hands?

Yes, we are.

Are we standing up?

No, we're not ; we're sitting down.

Beach, go out of this room.

Beach is outside the room.

Is he outside the room?

Yes, he is, but we're not. We're inside the room.

Are we inside or outside the room?

Is Beach inside the room, too?

No, he's outside the room.

Are we all in the room?

No, we're not. Beach isn't.

Come into the room now, Beach.

Are we all in the room now?

Are we in Tokyo?

Yes, we are.

Are we in Tokyo or in Yokohama?

Is this country called Japan?

Yes? Are we in Japan?

Oh, I see. So Tokyo's in Japan.

Is London in Japan, too?

No, London's in England.

Is England a long way away from Japan?

Yes, it is.

Are we all in Japan?

Are we all pupils?

No, not all. I'm the teacher.

Are we all Japanese?

Beach, come up on the platform.

Are we all on the platform?

No, we're not. Beach and I are, but you're not.

Are you on the platform?

Am I?

Is Beach on the platform, too?

Are we all on the platform?

Dark and Hall, go into that corner, will you?

Where are they?

Yes, they're in that corner.

Are they sitting down?

No, they're not.

Are you?

You are, but I'm not.

I'm not in that corner, either, and nor are you.

Who are in that corner?

Oh, I see. Beach and Hall.

Where are they?

Oh, yes, in that corner. Very good.

Are we in that corner, too?

Moon and Bird, you two go in front of the blackboard.

Where are they?

Are they in that corner?

No, they're in front of the blackboard.

Am I in front of the blackboard?

Now, Moon and Bird, go out of this room.

Where are they now?

Yes, they're outside this room.

We're not outside this room, are we?

No, we're inside.

Where are the matches?

They're in that box.

The books aren't in that box, are they?

Do you know where they are?
I'll tell you. Look over, there. See? They're near the door.
Now, I'll put these sticks near the window.
Where are the books?
They're near the door, that's right.
Are they near the window?
Oh, no, they're a long way away from the window.
What's near the window, then?
The sticks are.
And are they a long way away from the door?
Oh, yes, they are.
And where are the matches? Do you remember?
Yes, they're in that box. Very good.

SERIES XVI.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 28 and 29 of the *Conventional Conversation*.

Chief Sentence-Type.

I've got a book or I have a book.*

Chief Contents-Material.

Only. Something.

Chief Points of Grammar.

Present Tense of the verb *to have* or Present Perfect Tense of the verb *to get*

Look here!
I've got (*or* I have) a book.
And I've got a box, too, and a pencil and a pen.
What have you got?
You've got a book, too.
Have you got a box?
Why, so you have.
And you've got a pencil and a pen, too.

Have I got a book?

Oh, yes, and I've got lots of other things, too.

Have I got two books?

No? I have now. Look!

Have you got two books?

No, you've only got one.

Have I got two pencils?

No, I've only got one. So have you.

You've only got one pen and one box.

So have I.

Have you only got one eye?

No, you've got two eyes.

You've got two ears, too.

Have I?

Yes, I have. And I have two hands and two arms, etc.

Do you know how many fingers I have?

I've got ten.

How many have you got?

Oh, you've got ten, too.

Have you got ten noses?

Oh dear no, you've only got one.

You've got two ears but you've only got one head.

This is my head.

Touch your head.

Now, touch your nose with your left hand.

What am I doing?

Yes, I'm touching my head.

With which hand?

With my right hand.

(The teacher holds up in succession various objects in his hand.)

I've got something in my hand.

Can you see it?

No. What is it?

A coin.

I've got something else in my hand.

It's a pin.

Do you see it?

It's small, isn't it?

This isn't small; it's large; it's a stick.

I'm holding it over my head.

Now, where am I holding it.

Under the desk? Yes, I am.

I've got something in my pocket.

I wonder what it is.

It's a coin.

I've got something round my neck.

Do you know what it's called?

No? It's a collar.

Is it your collar?

No, it's mine.

Have you got a collar, too, round your neck?

What colour is it?

Is mine white, too?

Is this handkerchief white, too?

Where is it?

Yes, it's in my pocket.

This is my head, isn't it?

I've got something on it.

What is it?

It's my hat.

Beach come and take it off my head.

Now put it on your head.

Is it your hat?

Is it heavy?

No? Is this desk heavy?

(The teacher distributes miscellaneous objects to various pupils)

What have you got?

You've got a book.

Say after me: I've got a book.

What have you got, Hall?

Have I got a book?

Oh, yes, and I've got lots of other things, too.

Have I got two books?

No? I have now. Look!

Have you got two books?

No, you've only got one.

Have I got two pencils?

No, I've only got one. So have you.

You've only got one pen and one box.

So have I.

Have you only got one eye?

No, you've got two eyes.

You've got two ears, too.

Have I?

Yes, I have. And I have two hands and two arms, etc.

Do you know how many fingers I have?

I've got ten.

How many have you got?

Oh, you've got ten, too.

Have you got ten noses?

Oh dear no, you've only got one.

You've got two ears but you've only got one head.

This is my head.

Touch your head.

Now, touch your nose with your left hand.

What am I doing?

Yes, I'm touching my head.

With which hand?

With my right hand.

(The teacher holds up in succession various objects in his hand.)

I've got something in my hand.

Can you see it?

No? What is it?

It's a coin.

Oh, I've got something else in my hand.

It's a pin.
 Do you see it?
 It's small, isn't it?
 This isn't small; it's large; it's a stick.
 I'm holding it over my head.
 Now, where am I holding it.
 Under the desk? Yes, I am.
 I've got something in my pocket.
 I wonder what it is.
 It's a coin.
 I've got something round my neck.
 Do you know what it's called?
 No? It's a collar.
 Is it your collar?
 No, it's mine.
 Have you got a collar, too, round your neck?
 What colour is it?
 Is mine white, too?
 Is this handkerchief white, too?
 Where is it?
 Yes, it's in my pocket.
 This is my head, isn't it?
 I've got something on it.
 What is it?
 It's my hat.
 Beach come and take it off my head.
 Now put it on your head.
 Is it your hat?
 Is it heavy?
 No? Is this desk heavy?

(The teacher distributes miscellaneous objects to various pupils)

What have you got?
 You've got a book.
 Say after me: I've got a book,
 What have you got, Hall?

You've got a pencil, have you?

And you, Moon?

Oh, you've got a box of matches.

Who's got a book?

What have you got, Moon?

Yes, you've got a box of matches.

Who's got a box of matches?

Have you got a pencil, Hall?

Have you got a book?

No, who's got the book, then?

You have?

Yes, that's right.

Hall has a pencil, hasn't he?

Yes, he has.

Look here!

What are these?

They're books.

How many books have I got in front of me?

How many now?

And now?

Yes, only one.

How many books are there on the chair?

Two? Are there two books on the floor, too?

No, only one.

What colour's the book on the floor?

Red, I see. Are the two books on the chair red, too?

No, one's blue and the other's green.

How many red books are there?

Only one. Yes, that's quite right.

Is there only one blue book and one green one?

Where are they all now?

Yes, they're all on the desk.

How many are there?

Three, quite right.

Are there three windows in this room?

No, there are two.

How many desks have we in this room?

Thirty-one.

Have we thirty-one corners in this room, too?

Oh dear me no; there are only four.

SERIES XVII.

Chief Contents-Material.

Another. Altogether. Two more etc. Two left etc. Both. One.....
the other.

Chief Points of Grammar.

Various Determinatives.

Here's a book.

Here's another one.

And here's another one; but this one's red; it's a red book.

Here's a black book.

Look. Here's a Japanese book.

Oh, and here's a large book.

It's large, isn't it?

Yes, very large.

What's this?

It isn't a red book; it isn't a Japanese book, it isn't a book at all; it's a pencil.

Is it a pencil or a book?

Is this a pencil, too?

Oh no. This is a ball and here's a button.

Here's another button, and another.

There are three buttons.

Here's another.

That makes four altogether.

How many pupils are there altogether in this room?

There are thirty pupils altogether.

Are there thirty desks, too?

Oh no.

How many desks are there altogether, then?

Oh I see, there are thirty-one.
Here are two pencils and here's a pencil too.
How many pencils does that make altogether?
That makes three pencils altogether.

Look here!

This isn't a button, it isn't a book either, and it isn't a ball either.
What is it?

Yes, it's a feather.

Is it hard or soft?

Feathers are always soft.

Here's another one.

Is this one soft, too?

This isn't a feather; it's a stamp.

What colour is it?

Yes, it's red.

What kind of a stamp is it? Is it Japanese, English or American?

Yes, it's Japanese, and it's red.

Here's another stamp.

Is this a Japanese stamp, and is it red?

Yes, it's Japanese, but it isn't red; it's green.

And can you tell me what this is?

Yes, it's a match.

Here's another one, and another, and another.

Beach, come up here.

Take a match, now another one, and another and another.

You've got them all now.

Give them all back to me.

How many matches have you got?

You've got none left. You haven't got one left.

Thank you Beach; you can go back to your place.

Now, where's the red book?

Ah, here it is!

Here's another book.

Here's another book; this one is large.

Here's another; this one is small.

Here are two more. I've got six books altogether.

I'm putting them on this desk.

How many books are there?

Yes, there are six.

Where are they all?

They're all on the desk.

I take one off the desk and put it on the chair.

How many are there on the desk?

Five, yes. And on the chair?

There's only one.

Now I take another off the desk.

How many are there left?

There are four left.

And now?

There are three left.

How many are there on the chair?

There are three, too.

How many are there left on the desk?

Three, that's right.

Now there are two left.

And now there's only one left.

And now?

There are none left. There's not one left.

They're all on the chair now.

How many books are there on the chair?

Six, yes.

How many are there on the desk?

There are none left. Not even one.

Dark, please come here and take a book.

Give it to me.

Now take another one, and give it to me.

I've got another one now.

Now please give me another one.

I've got two.

Give me two more please.

Now two more again.

I've got six.

Now two more.

What's that? You can't give me two more?

Oh, I see. You've got (You have) none left.

Have you any books left?

No, you've got none left; I've got all the books.

Here are two books. They're both red.

Here are two more books. They're both blue.

Here are two lines, not books. They're both long.

What are these?

Yes, they're two feathers.

Are they both heavy or light?

They're both light.

These are not feathers; these are stamps. They're both Japanese.

Are these pieces of chalk?

Yes, and they're both white and small.

These are two windows. They're both made of wood and glass.

Now, you see those two books, don't you?

Are they both red?

Yes, they are.

Are those two books red?

No, one's red and the other's blue.

Are those both blue?

Yes, they are; they're both blue.

Is one red and the other green?

No? What colour are they, then?

One's red and the other's blue, not green.

Oh, I see.

Here's a Japanese book and here's an English book.

Are they both Japanese?

No, one's Japanese and the other's English.

Are both these lines long?

Yes, they are.

Are they both still long?

No, one's long and the other's short.

Beach, come and take both these pencils.

Have you got both?

Yes. Now, give me one.

Have you got both now?

No, you've got one and I've got the other.

Give me the other now.

I've got both now, haven't I?

Yes, I have.

What am I doing?

I'm putting one pencil on my desk and the other on the floor.

What am I doing now?

Yes, I'm putting them both on my desk.

Dark, bring me your pen.

What colour is it?

Yes, it's black.

Is it yours?

Yes, it is.

Is this pen yours, too?

No, this one's mine.

Are they both mine?

No, one's mine and the other's yours.

Are both pens on the table?

No, my pen is, but your pen isn't.

Is this a desk?

Is that a desk, too?

Are they both desks?

Yes, they are.

Are they both made of wood?

Are these books?

Yes. Are they both made of wood?

No, they're made of paper.

Is this desk made of wood and is this book made of wood, too?

No, the desk's made of wood and the book's made of paper.

etc.

etc.

SERIES XVIII.

Parts of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 30 and 31 of the *Conventional Conversation*.

Chief Contents-Material.

The same. Different. Figure. Letter. Chinese character. Much. Many. Few. A little. A lot.

Chief Points of Grammar.

Quantity and Number.

Here are two books.

Are these two books of different colours or (of) the same colour?

They're of the same colour. They're both blue.

Are these of different colours or (of) the same colour?

Yes, these are of different colours; one's blue and the other's green.

What about these desks?

Are they both the same? Are they (of) the same size or (of) different sizes?

They're (of) different sizes; one's large and the other's short.

Are both these pencils the same size?

No, they're (of) different sizes; one's long and the other's short.

Are they both the same colour?

Yes, they're both yellow.

What about these two pieces of chalk?

Are they both the same?

No, one's white and the other's red.

Are they both the same size?

No, one's long and the other's short.

How about these two lines on the blackboard?

Are they both long or short?

They're both short.

Are they both red?

No, one's red and the other's white.

I'm writing something else on the blackboard now.

It isn't a line, is it?

No. Would you like to know what it is?

Yes? Then I'll tell you. It's a figure (*or* number).

Here's another figure.

This is a different figure.

Here's another one.

This one's different, too.

This is the figure "1," this is the figure "3," and this is the figure "5."

Can you see them all?

Are they all the same or all different?

They're all different.

Beach, come and point to the figure "1," please.

Now the figure "5."

Now the figure "1" again, and then the figure "3."

That's quite right.

Here are some more figures.

They're all different.

This one's the figure "4," this the figure "6," etc. etc.

Are these two figures the same?

Yes, they're both the figure "2."

Is this a figure, too?

No. This is a letter.

It's the letter "A."

Here's another letter.

Are they both the same?

Yes, they're both the letter "A."

Is this the letter "A," too?

No, it's the letter "B."

Are both these the letter "B"?

No, one's the letter "A," and the other's the letter "B."

Now, I'm writing another letter on the blackboard.

I'm writing the letter "C" now.

I'm writing it with the white piece of chalk.

Now, here's the letter "C" again.

This time I'm writing it with the red piece of chalk.

This is the white letter "C" and this is the red letter "C."

Are they both the letter "C"?

Yes, they are.

Are they both the same colour?

No, they're not; one's red and the other's white.

What about these two letters. They're both the letter "A," but are they both the same colour?

Yes, they are; they're both the letter "A," and both the same colour.

You know what this is on the blackboard, don't you?

Yes, I know, it's "K," but this is "K," too.

These are Chinese characters.

Here's another Chinese character.

How do you pronounce it?

Yes, that's quite right.

What does it mean in English?

Moon? Yes, that's right.

Moon, come and write your name in English.

Now write the Chinese character.

Here's another Chinese character.

What does it mean in English?

Hall, that's right.

Now come here Hall.

Write your name in English.

Now write it in Japanese.

Read the Chinese character.

Now read the same thing in English.

That's right.

Here are some more Chinese characters.

Are they all the same or are they all different?

Yes, they're all quite different.

Are both these Chinese characters?

Yes. Are both these letters?

Yes. Are both these figures?

No, they're not; one's a figure and the other's a letter.

etc.

etc.

Beach, come here and take these matches.

I've got about thirty matches. I've got a lot.

You've only got three. You haven't got many. You've only got a few.

How many matches have you got?

Have you got many?

No, not many, only a few.

Have I got many?

Oh yes, I've got a lot.

Have you got a lot or only a few?

You've only got a few.

Are there a lot of pupils here or only a few?

There are a lot of pupils; there are thirty pupils.

Are there a lot of teachers here or only one?

There's only one teacher.

Who's the teacher?

Yes, I'm the teacher and you're all pupils.

Now look at the door.

Are there a lot of doors or only one?

Only one? Yes.

Is there only one window, too?

No, there are two.

Are there a lot of desks or only a few?

There are a lot; there are thirty-one desks.

Yes, there's a desk for each pupil, and one for the teacher.

You've got a desk; so have you; and so have I.

How many blackboards are there here; a lot or only one?

Yes, there's only one in this room.

Are there a lot of walls or only one?

Well, there are not many; there are four.

Are there only four books in here?

Oh, no, there are a lot of books.

etc.

etc.

You see this, don't you?

This is chalk.

Beach, come here and take this chalk.

I've got a lot of chalk, but you've only got a little.

Who's got a lot of chalk; you or I?

I have.

You've got only a little; you haven't got much.

Look, here's some money.

This is a 5-sen piece and this is a 50-sen piece.

Here you are, Beach, take the 50-sen piece; I've got the 5-sen piece.

Who's got a lot of money?

You have. You've got a lot of money.

And I've only got a little; I haven't got much.

etc. etc.

Here are some pencils.

Dark, come and take four.

How many pencils have you got?

You've got four, but I've only got two.

Who's got a lot of pencils; you or I?

You have.

I've only got a few; I haven't got many.

Here's a book.

Have I got a lot of books or only a few?

I've only got a few; I haven't got many; I've only got two.

Have you only got two?

No, you've got a lot; you've got four books.

How many books have I got?

I've only got two.

Have I got a lot or only a few?

I've only got one now.

SERIES XIX.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 32 of the *Conventional Conversation*.

Chief Sentence-Type.

The first one's white.

Chief Contents-Material.

First. Next. Second. Third, etc. Last. Syllable.

Chief Points of Grammar.

Ordinal Numbers.

Chief Incidental Expression.

Missing.

Here's a row of books.

Look at them.

The first one's white.

The second one's black.

Now this is the third one.

It isn't white, and it isn't black; it's red.

This is the fourth book; it's blue.

The fifth book's green.

Which book's this?

It's the sixth book; it's yellow.

The seventh book's brown.

This isn't the seventh book, and it isn't brown, either.

This is the eighth book, and it's grey.

This is the first book; it's white.

And this is the last book; it's grey.

What colour's the first book?

Yes, it's white. Is the last book white, too?

No, it's grey.

Where's the fourth book?

Oh, here it is!

Can you tell me what colour it is?

No? Do you know, Beach?

That's right; it's blue.

Look at the yellow book.

It's yellow, isn't it?

Is the next book yellow, too?

This is the next book. Here. It's the seventh one.

No, it isn't yellow; it's brown.

What about the next book?

I mean this one. The eighth book. The last book in the row.

It's grey.

Are they all grey?

No, not all. Only one.

What colour are they, then?

The first one's white.

The next one's black.

The next one's red. etc., etc.

Which book have I taken away ?

I've taken the last book away ; the grey one.

Is there a grey book in the row now ?

No, not now.

Is there a brown one ?

Oh, yes, it's the seventh book.

And now ?

No, there's no brown book because I've taken it away.

Which book have I taken away ?

I've taken the brown one away.

Now which one ?

I've taken the first one away now ; the white book.

How many books are there now ?

There are five left.

How many have I taken away ?

I've taken away three books ; the white book, the brown book, and the grey one.

Now, you see, the black book's the first.

And the second one's red, and the third's blue, etc.

How many books are there now ?

There aren't any left ; there are none left ; I've taken them all away.

Here's a row of coloured cards.

They're not books, they're cards.

There are six of them.

The first one's red.

The second one's blue. etc., etc.

Beach, come here and point to the fourth card.

What colour is it ?

Now point to the blue one.

Which one is it ?

Yes, it's the second one.

Now point to the next card.

Now the next, and the next.

That's right.

What colour's the last card ?

Where is it ?

Yes, here it is !

Yes, and the eighth one's grey. That's quite correct
What's the colour of the first book?
And the next?
And the next?
And the sixth?
What colour's the seventh?
Is the last one brown or grey?
Yes, it's grey.
Is the third one red or blue?
Oh, I see, it's red.
Which is the blue one, then?
The fourth one is.
Is there another blue book in the row?
No. Is there a green one in the row?
Yes, there is. But which one?
The fifth. I see.
Where's the fifth book?
Oh, here it is!
Is this the fifth book, too?
No, this is the fourth one.
What colour is it!
It's blue.
This is the second book, isn't it?
Is it black or white?
It's black.
Where's the white one?
Here it is; it's the first book.
And the third: what colour is it?
It's red.
Is the fourth blue or green?
It's blue. Yes.
Is the fifth green then?
That's quite right.
How many books are there in the row?
Eight is quite right.
Are there eight books now?
Oh no, there are seven now.

Which book have I taken away ?

I've taken the last book away ; the grey one.

Is there a grey book in the row now ?

No, not now.

Is there a brown one ?

Oh, yes, it's the seventh book.

And now ?

No, there's no brown book because I've taken it away.

Which book have I taken away ?

I've taken the brown one away.

Now which one ?

I've taken the first one away now ; the white book.

How many books are there now ?

There are five left.

How many have I taken away ?

I've taken away three books ; the white book, the brown book, and the grey one.

Now, you see, the black book's the first.

And the second one's red, and the third's blue, etc.

How many books are there now ?

There aren't any left ; there are none left ; I've taken them all away.

Here's a row of coloured cards.

They're not books, they're cards.

There are six of them.

The first one's red.

The second one's blue. etc., etc.

Beach, come here and point to the fourth card.

What colour is it ?

Now point to the blue one.

Which one is it ?

Yes, it's the second one.

Now point to the next card.

Now the next, and the next. .

That's right.

What colour's the last card ?

Where is it ?

Yes, here it is !

Touch it, will you?

Now touch the first one.

Take the last card, and put it in front of the first.

Put the white one in front of the black one.

Put the yellow one behind the black one. etc., etc.

Take the black one away now, and give it to Dark.

How many cards are left?

Yes, five.

How many cards have you got?

Oh, I see, you haven't got any.

Has Dark got a card?

Who's got the black card?

Oh, I see, Dark has.

Beach, take away the blue one, and the red one.

Give the blue one to me, and you keep the red one.

How many cards are there now?

There are three.

Who's got the red card?

Oh, you have, have you?

I've got a card, too.

Is mine red?

No, it's blue.

How many cards have I got?

I've only got one.

How many cards has Dark got?

He's only got one, too.

What colour's his card?

It's black.

Is mine black or blue?

It's blue.

Now arrange the cards in a row again, Beach.

Put the blue one first.

Say after me: the first one's blue.

Put the red one next.

Say after me: the second one's red.

Put the yellow one here.

The third one's yellow. That's right.

The black one's here.
The fourth one's black.

etc.

etc.

(This type of exercise may be continued by means of various objects, i.e. coloured balls, pieces of paper, pieces of chalk, pencils, boxes, etc., etc.)

Look at the blackboard.

Here's a row of figures.

What's this?

Yes, it's a figure.

What are these?

They're figures.

The first's the figure "1."

The second's the figure "2."

This is the third figure, but it isn't the figure "2," is it?

No, it's the figure "3."

This is the next one; it's the figure "4."

What figure's this one?

Yes, it's the figure "5," etc., etc.

What figure's this?

Yes, it's the figure "3."

What's the next one to figure "3"?

"4"? Yes, that's quite right.

Is this the figure "4," too?

Oh, no, this is the figure "1."

Is this the figure "1" or the figure "2"?

It's the figure "1."

Now then Beach, is the figure "2" between the figure "1" and "3"?

Yes, it is.

Dark, what figure's this?

That's right. Now Hall, point to the figure "5."

Moon, come up here on the platform, and touch the figure "1". . . . now the figure "3."

Bird, come and rub out the figure "4" with this duster.

Now rub out the figure "1" as well.

Thank you. What numbers are missing?

How many?

Now you, Field, come and write them again.

Are any numbers missing now?

No, they're all there.

What figure's between the figures "3" and "5"?

And between "2" and "4"?

Which figure's this?

Yes, it's the first.

Is this the first or the last?

It's the last.

Where's the figure "2"?

Ah, here it is!

Which figure's this?

Yes, it's the third figure.

What figure's this?

It's the figure "4."

etc. etc.

I've rubbed out all the figures now.

What have I written on the blackboard instead?

Yes, I've written a row of letters.

What are these?

They're letters. Quite right.

The first's the letter "A."

The second's the letter "B."

What's the third letter?

Yes, it's the letter "C."

Are these letters or figures?

Is this a letter?

Is this a letter, too?

What letter's this?

Yes, it's the letter "C."

Which letter is it?

Yes, it's the third.

Here's another letter.

It's the fourth; it's the letter "D."

Here's another one.

What letter is it?

Yes, it's the letter "E."

Which one is it?

Yes, it's the fifth. etc., etc.

Here's a row of Katakana syllables on the blackboard.

The first's the Katakana syllable *i* (i).

The second's the Katakana syllable *ro* (ro).

Now you tell me what the third one is.

That's right. It's *ha* (ha). etc., etc.

SERIES XX.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 33 of the Conventional Conversation.

Chief Sentence-Type.

You can't touch the ceiling because it's too high.

Chief Contents-Material.

Can. Can't. Why. Because. Too. Enough. Without.

Chief Points of Grammar.

Infinitive. Subordinate Clauses.

Beach, come and touch this desk.

Now touch the floor.

And now the platform.

Can you touch the ceiling now?

You can't touch the ceiling.

You can touch the desk, floor, and platform, but you can't touch the ceiling.

Why can't you touch the ceiling?

Because it's too high. (Because it isn't low enough.)

I can't touch the ceiling, either; no, it's too high.

I'm not tall enough, nor are you.

Now can you touch the blackboard?

Oh yes, you can.

Can you touch my chair?

Yes, now touch the door from here.

You can't. Why can't you?

Because it's too far. (Because it isn't near enough.)

Can you touch the window from here, then?

Are any numbers missing now?

No, they're all there.

What figure's between the figures "3" and "5"?

And between "2" and "4"?

Which figure's this?

Yes, it's the first.

Is this the first or the last?

It's the last.

Where's the figure "2"?

Ah, here it is!

Which figure's this?

Yes, it's the third figure.

What figure's this?

It's the figure "4."

etc. etc.

I've rubbed out all the figures now.

What have I written on the blackboard instead?

Yes, I've written a row of letters.

What are these?

They're letters. Quite right.

The first's the letter "A."

The second's the letter "B."

What's the third letter?

Yes, it's the letter "C."

Are these letters or figures?

Is this a letter?

Is this a letter, too?

What letter's this?

Yes, it's the letter "C."

Which letter is it?

Yes, it's the third.

Here's another letter.

It's the fourth; it's the letter "D."

Here's another one.

What letter is it?

Yes, it's the letter "E."

Because it's too strong.

Why can't you break the leg of the desk?

Yes, that's right; because it's too strong.

Break this stick.

Yes. Now this stone.

Why can't you?

Because it's too hard.

Can you break this feather?

Oh, yes, quite easily.

Now then, all of you.

You see this book, don't you?

Is it large or small?

It's small.

I'm putting it in my pocket.

Look!

Here's another book.

Shall I put it in my pocket, too?

I can't, because it's too large. (because it isn't small enough.)

Can you, Beach?

No. Nor can you.

My pocket's too small, and this book's too large.

Can I put this knife in my pocket?

Oh yes, because it's small enough. (because it isn't too large.)

There, now I've put the knife in my pocket.

Where's the knife?

Yes, it's in my pocket.

Can you see it?

No, you can't, because it's in my pocket.

Can you see it now?

Yes, because I've taken it out of my pocket.

Can you see the back of my neck, too?

No, because it's behind me.

I can't see the back of your neck, either, because it's behind you.

Please come here, Bird.

Take this pen.

Write on the blackboard with it.

No, you can't.

You can't touch the ceiling because it's too high, and you can't touch the door because it's too far.

Touch my desk from here.

Can you?

Oh, yes, because it's near enough. (Because it isn't too far.)

Come here and touch the top of the blackboard.

Why can you touch it?

Because it's low enough. (Because it isn't too high.)

You see this stove, don't you?

What colour is it?

It's very heavy,

Dark, come here and lift it.

Oh, can't you? Why?

Because it's too heavy. (Because it isn't light enough.)

Can I lift it, then?

No, I can't; it's too heavy.

Now Dark, lift this chair.

Oh, you can, then? Why can you? Because it's light enough. (Because it isn't too heavy.)

Can you lift this desk?

No, because it's too heavy.

Hall, come and take this piece of chalk.

That's right.

Is it white or black?

I see; it's white.

Is this piece white, too?

No, it's red.

Well, Hall, hold the piece of white chalk up in your hand.

Now break it.

Break this match.

What are you doing?

You're breaking a match.

Break the leg of this desk.

Oh, I see; you can't.

Do you know why you can't break it? :

No? Then I'll tell you.

What can you do if you have a piece of chalk?
 You can write on the blackboard with it.
 What can't I do if I haven't got a pen?
 I can't write.

Field, what's this?
 Yes, it's a book.
 Read it:
 You can't because it's in English.
 I can, but you can't.
 Let me see your Japanese book.
 Can you read it?
 Yes, you can.
 I can read English books, and I can speak English, too.
 You can speak Japanese.
 Can I speak English?
 Can you speak English, too?

SERIES XXI.

Chief Sentence-Type.

To-day's Monday.

Chief Contents-Material.

Days of the week. To-day. Yesterday. To-morrow. Work. Rest.

Chief Points of Grammar.

Adverbials of Time.

Chief Incidental Expressions

Was. Will be.

To-day's Monday.
 Monday's a day of the week.
 How many days are there in a week?
 There are seven.
 Are there seven days in the week?

You can't write on the blackboard with a pen.

Can you write on this paper with it?

Yes. Can you write with a pencil, too, on the paper?

Oh, you can't. I see.

Can you write on the blackboard with it?

Yes, you can.

Write your name on the blackboard.

Quite right.

Rub it out now with the duster.

Give me the piece of chalk.

Now I can write on the blackboard.

Please give me the pen now.

Write on the paper with the pen, Bird.

You can't write because you haven't got a pen.

I can write because I've got a pen.

Write on the blackboard with this piece of chalk.

That's right.

I can't write on the blackboard because I haven't got a piece of chalk.

You can because you've got a piece of chalk.

Without a pen I can't write.

You can't write without a pen, either.

Where's the knife?

Yes, it's in my pocket.

Bird, cut this piece of paper.

You can't, because you haven't got a knife.

I can't either, because I haven't got a knife.

The knife's in my pocket.

Without a knife I can't cut.

Without a knife you can't cut, either.

Go and lock the door.

Yes, now unlock it, and give me the key.

Lock the door again.

You can't because you haven't got the key.

I can because I've got the key.

Without a key you can't lock the door.

What can't you do if you haven't got a key?

You can't lock the door; quite true.

Thursday. Yes.

Is Thursday the fifth or the sixth day of the week?

Now then, all of you, tell me what the first day of the week is.

Yes, and what's the second? etc., etc.

Are there six or seven days in a week?

To-day's Monday, isn't it?

Are you in school to-day?

Yes, you are. You're in school, so are you, and so am I.

This is a school.

Let me see. Do you come to school every day?

No, you don't, not every day; you don't come to school on Sundays.

You come to school on Mondays, Tuesdays, Wednesdays, Thursdays, Fridays and Saturdays, but not on Sundays.

Why?

Because Sunday's a day of rest (a holiday).

Is Monday a day of rest, too?

Do you come to school on Monday?

What about Wednesday? Do you come to school on that day?

And Sunday, too?

No? Why not? Why don't you come to school on Sunday?

Because it's a day of rest.

Do you rest or do you work on Sunday?

You rest, yes, so do I.

Do you rest on Monday, too?

No, we all work on Monday. To-day's Monday, and we are all working

When you are in school do you rest or do you work?

Oh, I see; you work.

Are we in school now?

Are we working or are we resting?

Yes, we're working. Quite true.

Did we work yesterday?

No, we didn't.

Why didn't we?

Because it was Sunday.

Was yesterday Sunday then?

Which day's Sunday?

Yes, there are.

What are the names of the seven days?

You don't know? Then I'll tell you.

They are: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday and Saturday.

What's the first day?

No, not Monday; that's the second day.

The first's Sunday. (Sunday's the first day.)

The second's Monday. The third's Tuesday.

The fourth's Wednesday. The fifth's Thursday.

The sixth's Friday. The seventh's Saturday.

Is Sunday the first or the second day?

Yes, it's the first.

What's the second day?

Tuesday, did you say? Oh, you said Monday. Yes, that's quite right.

Is Tuesday the second or the third day?

It's the third day, isn't it?

Now, which day's Thursday?

What's to-day?

Monday? Let me see, isn't that the third day?

No? Which day is it, then?

It's the second.

Is Tuesday the third day?

Is Saturday or Sunday the seventh day?

Which comes first; Sunday or Monday?

Does Sunday come before Monday or after Monday?

Does Monday come before Sunday or after Sunday?

What's the fourth day of the week?

Does Friday come between Thursday and Saturday?

What comes between Tuesday and Thursday?

What day of the week's Wednesday?

Does Tuesday come between Monday and Thursday?

No? What days does Tuesday come between, then?

I see. Between Monday and Wednesday.

Tell me, Beach, which comes first; Tuesday or Monday?

Does Friday come before Thursday?

Oh no, it doesn't; Friday comes after Thursday.

What day comes before Friday then?

Chief Points of Grammar.

Adverbials of Time.

Chief Incidental Expression.

Not yet.

This is a watch.

We tell the time by a watch.

What time is it?

I don't know.

I must look at my watch.

Here's the watch.

It's my watch.

Is it yours or mine?

I look at it and see the time.

What time is it?

It's a quarter past ten.

Can you see it?

No, it's rather small isn't it?

Well, here's something bigger.

Look at it.

It isn't a watch; it's a clock. (*Model clock dial to be used.*)

Which is larger; my watch or this clock?

Which is lighter?

Yes, my watch is lighter than the clock.

Can you tell me which is smaller?

My watch? Yes, it is. My watch is smaller than the clock.

Look at the clock.

On a clock you see two hands.

Here's one and here's the other.

This one's long, and this one's short.

Can you see them?

The long one points to the minutes, and the short one points to the hours.

Here's my watch.

There are two hands on my watch too.

This is the long one, and this is the short one.

Is the long one, isn't it?

Yes, it points to the minutes.

It's the first, isn't it?

What will to-morrow be?

Yes, it'll be Tuesday.

And what will the day after to-morrow be?

It'll be Wednesday, that's right.

What did you say yesterday was?

Oh, Sunday of course.

And what was the day before yesterday?

Saturday.

Did we work on Saturday?

But we didn't work on Sunday, did we?

Shall we work to-morrow?

Yes, Tuesday isn't a day of rest; we work on Tuesday.

[From this point onwards the following may serve as a daily formula]

What day is it, to-day?

Tuesday, I see.

What will to-morrow be?

And the day after to-morrow?

What day was yesterday?

Was yesterday Sunday or Monday?

Was it a holiday?

What was the day before yesterday?

Which day is this?

The third, yes.

Will to-morrow be the fourth day?

Which day was the day before yesterday?

The first; then it was a day of rest (a holiday), wasn't it?

etc.

etc.

SERIES XXII.

A part of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 34 of the Conventional Conversation.

Chief Sentence-Types.

Sixty seconds make a minute. There are sixty seconds in a minute.

Chief Contents-Material.

Watch. Clock. Hours and Time. Months. Begin. Finish. Last.

Three, yes, that's quite right.

From two o'clock to four o'clock's two hours.

What time is it now?

It's half past ten.

At what time does your lesson begin (*or start*)?

It begins at ten o'clock.

And what time does it finish?

How long does it last?

Does it last one hour or forty-five minutes?

Is it time for you to go home?

No, not yet. It isn't time to go yet.

Is this your first lesson? No, it isn't.

At what time does your first lesson begin?

Does it begin at half past eight every day?

How long does it last?

Forty-five minutes, I see.

Then it finishes at quarter past nine.

Do all your lessons last forty-five minutes?

How many lessons do you have every day?

Do they all begin at the same time?

No, they begin at different times.

Do they all finish at the same time?

No, they don't; they finish at different times.

Do they all last forty-five minutes?

Yes, they do; they all last the same time.

(The following portion of the lesson should be illustrated by means of a large calendar).

How many days are there in a week?

Seven, yes. What's the first one? The second? etc.

How many weeks are there in a month?

There are four weeks in a month.

And there are twelve months in a year.

What are the names of the months?

You don't know? I'll tell you.

The names of the months are; January, February, March, April, May, June, July, August, September, October, November and December.

The first month's January, the second's February, the third's March, the fourth's April,
etc. etc.

Do you know how many minutes there are in one hour?

No? Then I'll tell you.

There are sixty.

Look at the clock.

What does this long hand point to?

Yes, it points to the minutes.

Which hand points to the hours?

Ah yes, this short one.

How many hours are there in a day?

You don't know?

There are twenty-four.

In a minute there are sixty seconds.

Sixty seconds make one minute.

How many seconds are there in a minute?

How many minutes are there in an hour?

And how many hours are there in one day?

Which lasts longer; an hour or a minute?

There are sixty minutes in an hour.

Are there sixty seconds in a minute, too?

Which lasts longer: a day or a week?

What time is it by this clock?

It's one o'clock.

Is it still one o'clock?

No? Then what time is it by this clock?

I see, it's two o'clock.

And now what time is it by this clock?

It's half past two.

(The teacher may here proceed to drill the pupils in telling the time.)

From one o'clock to two o'clock's one hour.

From one o'clock to three o'clock's two hours.

From one o'clock to one o'clock's twelve hours.

How long is it from one o'clock to three o'clock?

Is it one hour between two o'clock and three o'clock?

How long is it from four o'clock to six o'clock?

Is it two hours between six o'clock and nine o'clock?

No? How many hours, then?

Three, yes, that's quite right.

From two o'clock to four o'clock's two hours.

What time is it now?

It's half past ten.

At what time does your lesson begin (*or start*)?

It begins at ten o'clock.

And what time does it finish?

How long does it last?

Does it last one hour or forty-five minutes?

Is it time for you to go home?

No, not yet. It isn't time to go yet.

Is this your first lesson? No, it isn't.

At what time does your first lesson begin?

Does it begin at half past eight every day?

How long does it last?

Forty-five minutes, I see.

Then it finishes at quarter past nine.

Do all your lessons last forty-five minutes?

How many lessons do you have every day?

Do they all begin at the same time?

No, they begin at different times.

Do they all finish at the same time?

No, they don't; they finish at different times.

Do they all last forty-five minutes?

Yes, they do; they all last the same time.

(The following portion of the lesson should be illustrated by means of a large calendar).

How many days are there in a week?

Seven, yes. What's the first one? The second? etc.

How many weeks are there in a month?

There are four weeks in a month.

And there are twelve months in a year.

What are the names of the months?

You don't know? I'll tell you.

The names of the months are; January, February, March, April, May, June, July, August,
September, October, November and December.

The first month's January, the second's February, the third's March, the fourth's April,
etc. etc.

Do you know how many minutes there are in one hour?

No? Then I'll tell you.

There are sixty.

Look at the clock.

What does this long hand point to?

Yes, it points to the minutes.

Which hand points to the hours?

Ah yes, this short one.

How many hours are there in a day?

You don't know?

There are twenty-four.

In a minute there are sixty seconds.

Sixty seconds make one minute.

How many seconds are there in a minute?

How many minutes are there in an hour?

And how many hours are there in one day?

Which lasts longer; an hour or a minute?

There are sixty minutes in an hour.

Are there sixty seconds in a minute, too?

Which lasts longer: a day or a week?

What time is it by this clock?

It's one o'clock.

Is it still one o'clock?

No? Then what time is it by this clock?

I see, it's two o'clock.

And now what time is it by this clock?

It's half past two.

(The teacher may here proceed to drill the pupils in telling the time.)

From one o'clock to two o'clock's one hour.

From one o'clock to three o'clock's two hours.

From one o'clock to one o'clock's twelve hours.

How long is it from one o'clock to three o'clock?

Is it one hour between two o'clock and three o'clock?

How long is it from four o'clock to six o'clock?

Is it two hours between six o'clock and nine o'clock?

No? How many hours, then?

What was last month?

Was it March?

I see, the fourth.

What will next month be?

It'll be May.

SERIES XXIII.

Chief Sentence-Types.

What month comes after January? March is a Spring month.

Chief Contents-Material.

Seasons. Hot. Cold.

This Series should be illustrated by means of a large calendar. The teacher will make the necessary modifications to the text according to the month, season, etc.

Do you know how many months there are in a year?

In a year there are twelve months.

How many months are there in a year?

In a year there are four seasons, too.

The four seasons are: Spring, Summer, Autumn,* and Winter.

What are the four seasons?

Repeat after me the twelve months.

What month's this?

April.

What season's this?

This is the Spring.

April's a Spring month.

In a week there are seven days; in a month there are four weeks; in a year there are twelve months, and the months make four seasons.

The first season's Spring, the second's Summer, the third's Autumn, and the fourth's Winter.

The Summer months are hot.

The Winter months are cold.

Are the Summer months hot?

Which months are cold?

The Spring months are March, April and May.

What's the name of the first month?

January. What's the name of the second month?

Is January or February the first month?

The name of the third month's March.

And the fourth?

What about the fifth?

What's the name of the sixth?

Which is the fourth month?

April, that's right.

And which is the second?

And the seventh?

The name of the seventh month is July.

The eighth is August.

And what's the ninth month?

The tenth?

Eleventh?

And twelfth?

The twelfth month's the last month.

What's the first month?

Does January come before February or after February?

Which comes first; May or April?

Does April come between March and May?

Does October come before November?

Which comes first; June or July?

Is March or April the third month?

What's the name of the last month?

Which is the sixth month?

Does February come between January and March?

Is January or February the first month?

Which comes first; October or November?

Which comes first; Sunday or Monday?

Does Thursday come before Friday?

Which day of the week's Saturday?

What day's this?

Yes, it's Friday.

Do you know what month this is?

Oh, April, is it?

What months come between February and June?

Was it April and May come between February and June.

I see, the months are March, April and May?

What will be the Spring months.

It'll be March's May.

What comes after May?

What comes after June?

What is the oldest month?

What is the hottest month?

What are the three Summer months?

What are the Autumn months?

What is the coldest month?

What is the name of a Spring month.

Give me another.

Do you know Yes. That's a Spring month.

In a year April now.

How many months in Spring.

In a year Give the name of two Winter months.

The many Summer months are there?

What are they called?

Repeat What's the first month of the year?

What is January a Winter month?

Is it cold or hot in Winter?

What month comes between October and December?

November does.

Is it a cold month?

Is December the last month of the year?

Yes, it is.

etc. etc.

(From this point onwards the following may serve as a daily formula.)

What day of the week is it to-day?

It's [Wednesday]

What day of the week was yesterday?

What was the day before yesterday?

The Summer months are June, July and August.

The Autumn months are September, October and November.

The Winter months are December, January and February.

Which are the Spring months?

March, April and May.

Tell me, how many months are there in a year?

Which is the first month of the year?

Is February the second or the third month?

The first day of January is New Year's day.

It's a holiday.

Do we work or do we rest on New Year's day?

Do you come to school?

Oh no, nor do I.

Why don't you?

Because it's a holiday.

What day is New Year's day?

Is January a cold month?

Yes, it is.

Why is it cold?

Because it's a Winter month.

January's the first month of the year.

Which is the last month?

December, is it?

Is December a Winter month, too?

What month comes after January?

Is February the third month?

No, February isn't the third month; it's the second month.

Which is the third month, then?

March. That's quite right.

Is February a hot month?

No, February's a cold month.

Is it a Winter month?

Which are the Winter months?

What season comes between Winter and Summer?

Spring comes between Winter and Summer.

This month's April, isn't it?

Is it a Spring month or a Summer month?

If you shut your eyes, you can't see, either.

What's that?

Yes, it's a door.

It's open.

Beach, go to the door, shut it, and go out.

If I shut the door, you can't go out.

If I shut the door, I can't go out, either.

In order to go out, I must open the door.

Thank you, Beach, you can go back to your place.

This is my knife.

It's open.

I'm cutting this piece of paper.

Now, it's shut.

I can't cut anything now.

If I shut my knife, I can't cut.

Have you got a knife, too?

Ah, yes, so you have.

Please shut it.

Now cut this.

You can't? Oh, I see, your knife's shut.

Yes, if you shut your knife, you can't cut.

In order to cut, you must have a knife.

Put your knife back in your pocket, Beach.

What's this?

Yes, it's a book.

Whose is it?

Yes, it's mine.

Is it large or small?

Is it a Japanese book or an English book?

Yes, it's an English book.

Is it open?

Yes, it is; I can read it.

Now it's shut; can I still read it?

No, if I shut my book, I can't read.

In order to read, I must open my book.

What will to-morrow be?
 What will the day after to-morrow be?
 What's the day of the month to-day?
 What was the day of the month yesterday?
 And what will the day of the month be to-morrow?
 What month is this?
 What will the next month be?
 What was last month?
 Is this the Spring or the Autumn?

etc. etc.

SERIES XXIV.

Chief Sentence-Types.

I see with my eyes. Unless I have a knife, I can't cut. I can go out if the door's open. I want to write. It's necessary for me to write. If I want to write on the blackboard, I'm obliged to have a piece of chalk.

Chief Contents-Material.

If. Unless. Want. Necessary. Obligated, But. Take away. In order to.

Chief Points of Grammar.

Infinitive Compounds. Subordinate Clauses.

Chief Incidental Expression.

I thought not.

These are my eyes.
 Where are your eyes?
 Can you see with your eyes?
 Yes, you can.
 Now, shut your eyes.
 Can you see now?
 No, you can't; if you shut your eyes you can't see.
 Now, open them.
 Can you see now?
 Yes, you can, but I can't; I've shut my eyes.
 If I shut my eyes I can't see.

Now, I can burn this piece of paper.

If I take away your matches, you can't burn anything.

Give them to me please.

Can you burn anything?

If I give them back to you, can you burn this?

Well, here you are then.

Now burn this.

Can you?

Yes, you can.

etc. etc.

Unless I have a knife, I can't cut.

Unless you have a knife, you can't cut, either.

Look! Here's a pencil!

Unless I have a pencil, I can't write.

Can I write now?

No. Unless I have a pencil, I can't write.

Unless I have a piece of chalk, I can't write on the blackboard.

Can you write on the blackboard?

No. Unless you have a piece of chalk, you can't.

I want an English book.

Please give me a book!

But this is a Japanese book.

Unless I have an English book, I can't read.

I want an English book.

Ah, thank you; this is an English book.

Now, I can read.

Can I go out if the door's shut?

No. Unless the door's open, I can't go out.

Can you?

No. Unless the door's open, you can't go out.

Unless I have a key, I can't lock the door.

Is there a key in the keyhole?

No? Then I can't lock the door.

Unless I have a key, I can't lock the door.

What about my eyes?

Can I see if they're shut?

Have you got a pencil ?

Let me see it.

I take away your pencil.

Now you can't write, can you ?

Here's your pencil ! Take it !

Now can you write ?

Yes, you can.

Beach, come and take away my pencil.

Now, I can't write.

Take away my piece of chalk, too.

I can't write on the blackboard now.

In order to write on the blackboard, I must have a piece of chalk.

Please give me back my pencil, and my piece of chalk.

Now I can write on this paper, and on the blackboard, too.

Here's my knife again !

Come and take it away, Moon.

I can't cut now ; I can't cut anything.

Give me back my knife please.

If you give me back my knife, I can cut.

Give me your knife, too.

Can you cut now ?

I'm giving you back your knife.

If I give you back your knife, you can cut.

If I don't give you back your knife, you can't cut.

Who's got some matches ?

Oh, I have.

Here's a piece of paper.

I light it with a match.

Now it's burning.

Come and take away my matches.

Now, I can't burn anything.

If you take away my matches, I can't burn anything.

In order to burn something, I must have a match.

If you give the matches back to me, I can burn this.

Will you give them back ?

Thank you.

Thank you.

Now I can write.

I don't want to write now ; I want to cut this piece of wood.

I want to cut this piece of wood, but I haven't a knife.

Beach, have you got a knife?

Please give it to me.

You see, it's necessary for me to have a knife in order to cut this piece of wood.

What is it necessary for me to have in order to cut this piece of wood?

Yes, it's necessary for me to have a knife.

Is it necessary for me to have a match in order to burn this paper?

Yes, it is.

What is it necessary for me to have in order to burn this paper?

Yes, quite right. It's necessary for me to have a match.

I want to lock the door, but I haven't a key.

What is it necessary for me to have in order to lock the door?

Have you got a key, Hall?

Then you can lock the door, but do you want to?

No, you don't want to, but you can.

etc. etc.

If I want to write on the blackboard, I'm obliged to have a piece of chalk.

What am I obliged to have if I want to write on the blackboard?

Yes, a piece of chalk.

Am I obliged to have a piece of chalk if I want to lock the door?

Oh dear no, not a piece of chalk, but a key.

But I'm obliged to have a piece of chalk if I want to write on the blackboard.

Am I obliged to stick a stamp on an envelope if I want to send a letter?

Yes, you see, here's the stamp, and here's the envelope.

If I want to send a letter, I'm obliged to stick a stamp on it.

etc.

etc.

What's this?

Yes, it's a piece of paper.

What must I have if I want to burn it?

I must have a match.

Yes, if I want to burn this piece of paper, I must have a match.

Do I want to burn it?

No, I don't really want to.

Unless my eyes are open, I can't see.

Can you see?

Oh yes, because your eyes are open.

etc. etc.

Is this my book or your book?

It's mine.

Is it blue?

No, it's red; it's a red book.

I can tear my book, but I don't want to.

Can you tear your book, too?

Yes, you can, but do you want to?

No. I thought not.

You see the window over there, don't you?

Well, I can break that window, but I don't want to.

I can break that window, too, but I don't want to.

Here's a match; it's alight.

I can burn my finger, but I don't want to.

Shall I burn your finger?

No? You don't want me to?

Why not?

Because it hurts, doesn't it?

Look here!

I can throw my book out of the window, but I don't want to.

Beach, throw your book out of the window.

Why don't you?

Ah, because you don't want to.

But can you, if you want to?

Yes, but you don't want to, do you?

I thought not.

I can pinch my arm if I want to.

Do I want to?

Can I?

Yes, I can.

etc. etc.

I want to write, but I haven't a pencil.

It's necessary for me to have a pencil in order to write.

Please give me your pencil.

If I haven't got a knife, I can't cut this piece of wood.
 I must have a knife if I want to cut something, mustn't I?
 Lend me your knife, please.
 Thank you. Now I can cut.

Can I write on the blackboard if I haven't a piece of chalk?
 No, I can't.
 What must I have in order to write on the blackboard?
 Yes, I must have a piece of chalk.
 Unless I have a piece of chalk, I can't write on the blackboard.
 Please give me a piece of chalk, Beach.
 Is it possible for me to write on the blackboard now?
 Yes, it is.
 You see, I'm writing on the blackboard.

Here's a candle.
 What is it?
 I want to light it, but I haven't a match.
 If I haven't a match, I can't light it.
 Must I have a match if I want to light it?
 Yes, I must.
 Has anybody got a match?
 You have?
 Please give me one then, Beach.
 Now I can light the candle.
 What am I doing?
 Yes, I'm lighting the candle.
 Who's lighting the candle?
 Can I light it without a match?
 No, I can't.
 It's necessary for me to have a match in order to light it.

Must I have a piece of chalk if I want to write on the blackboard?
 Yes, I must.
 Must I have a knife if I want to write on the blackboard?
 No, it isn't necessary to have a knife.
 A knife isn't necessary, but a piece of chalk is.
 It's necessary for me to have a piece of chalk if I want to write on the blackboard.

Do you?

Do I want to write on the blackboard?

I do, but I haven't a piece of chalk.

Where is there a piece of chalk?

Can you see a piece?

Behind me. Oh yes, so there is.

Now I can write on the blackboard.

What must I have if I want to write on the blackboard?

A pencil or a pen?

Have you got a pencil, Beach?

Where is it?

Oh yes, I can see it.

Please give it to me.

Is it long or short?

What colour is it?

Whose is it?

Can you tell me what it's made of?

What can I do with it?

Yes, I can write.

What must I have if I want to write on this piece of paper?

Yes, a pencil or a pen.

I can write on this piece of paper now because I've got a pencil.

Here you are, Beach.

It's your pencil, isn't it?

etc. etc.

I want to write, but I haven't got a pencil.

Unless I've got a pencil, I can't write.

I must have a pencil in order to write.

Must I have a pencil in order to write?

Yes, I must.

Is it necessary for me to have a pencil if I want to write?

Yes, it is.

Lend me your pencil, please.

Now I can write.

I don't want to write now.

I want to cut this piece of wood, but I haven't got a knife.

No, it's behind us. It's behind you and me.
 What's in front of us?
 The desk is.
 In front of whom?
 What's behind us?
 Which is behind us; the desk or the blackboard?
 Is the desk in front of you or in front of me?
 It's in front of both of us.
 Is the blackboard behind us or in front of us?
 Behind whom?

Dark, come and stand here with me.
 You see the window, don't you?
 Well, it's in front of you and me; it's in front of us.
 Where's the door?
 It's behind us.
 Dark, tell me, which is behind us; the window or the door?
 Quite right, the door's behind us.
 Is it behind you and me?
 What's in front of us?
 Where's the door?
 Behind whom?
 Which is in front of us; the door or the window?
 In front of whom?
 Is the window in front of you, too, Hall?
 No, it isn't.
 What's in front of you, then, Hall?
 Oh I see, the desk is.
 And what's in front of us?

Beach, go and stand in that corner.
 Dark and Hall, go and stand in front of the door.
 Thank you, that's all right.
 Now then, look at Beach. Look at him.
 Now look at Dark and Hall. Look at them.
 Are you looking at them?
 Look at Beach again.
 Are you looking at him or at them?

Must I light the candle if I want to see?
 No, it isn't necessary to light the candle in order to see.
 I can see without the light of the candle now, because it isn't dark.
 Tell me, Beach, must I have a key if I want to open the door?
 No, it isn't necessary for me to have a key in order to open the door.
 I can open the door without a key.
 But I can't lock the door without a key.
 No, if I want to lock the door, I must have a key.
 But it isn't necessary for me to have a key if I want to go out.
 No, but I must open the door if I want to go out.
 Must I open the door in order to go out?
 Yes, I must.
 I can't go out if the door's shut.
 Oh no, it's necessary for me to open the door if I want to go out.
 Do I want to go out?
 No, not now.
etc. etc.

SERIES XXV.
 (Extension of Series X:)

A part of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 16 of the Conventional Conversation.

Chief Contents-Material.

Us. Them. Our. Ours. Their. Theirs. Look at. Alike. Own.

Chief Points of Grammar.

Direct Object Personal Pronoun (plural). Possessive Determinatives (plural).

Beach, come up here, and stand behind my desk with me.

That's right. Now look at the desk.

It's in front of me, isn't it?

Is it in front of you, too?

Yes, it is. It's in front of you and me.

It's in front of us.

Where's the desk?

Yes, it's in front of us.

Where's the blackboard?

It isn't in front of us, is it?

Is the door behind me or is it behind Dark and Hall?

Oh I see, it's behind them.

Is the corner behind Beach or behind Dark and Hall?

Yes, it's behind Beach ; its behind him.

Is the corner behind me, too?

No, it isn't.

What's behind me, then?

Yes, the blackboard is.

What's behind Dark and Hall?

Yes, the door is.

Is the door behind Beach?

No, the corner's behind Beach.

Is the door behind or in front of Dark and Hall?

It's in front of them.

Thank you. Now go back to your places.

This is the class-room, isn't it?

It's our class-room, too.

Is it our room or is it Mr.——— [*the director's*] room?

It's our room. It isn't Mr. X's room.

Are these our desks or Mr. X's?

They're our desks.

Is that Beach's chair or Mr. X's?

It's Beach's chair ; it's his.

Are those Dark's books or Mr. X's?

They're Dark's books ; they're his books.

Beach, this is your book ; it belongs to you.

It doesn't belong to me. Oh no, it belongs to you.

This book belongs to me ; it's mine.

Does this book belong to you or to me?

Is this one mine or yours?

Is this Beach's book?

Yes, it is ; it's his book.

Does it belong to Mr. X?

No, it belongs to Beach.

This is my book and this is yours.

They belong to us, Beach ; they're our books.

Look at me now.

Who(m) are you looking at?

Look at Dark and Hall now.

Are you still looking at me?

No, you're looking at them.

Who(m) are you looking at?

Where's Beach?

Oh yes, he's in that corner.

All look at him.

Who(m) are you looking at now?

Look at this book. Look at it.

Am I looking at it?

Yes, I am, and so are you.

Look at these books on the chair. Look at them.

Are you looking at them?

What are you looking at?

Yes, you're looking at them.

Look at Beach.

Who(m) are you looking at?

Look at this book.

What are you looking at?

Yes, you're looking at it.

Am I?

Yes, I am. So are you, Dark, and you, Hall.

Beach, look at the window.

Are you looking at the book now?

No, you're looking at the window.

Am I?

No, I'm looking at Dark and Hall; I'm looking at them.

Are you looking at them, too?

Yes, you are.

Who(m) are you looking at?

etc. etc.

You all stay where you are.

Where's Beach?

Yes, he's still in that corner.

Are their books on the chair, too?
 No, their books are on the floor.
 Whose books are we looking at?
 We're looking at Dark and Hall's books.
 Whose books are Dark and Hall looking at?
 They're looking at ours.
 Are these their books or our books?
 And these?
 Whose book have I got?
 I've got mine; I've got my own.
 Whose book have you got?
 You've got yours; you've got your own.
 Whose book has Beach got?
 Yes, he's got his book; he's got his own.
 Is this Beach's book?
 Are those Dark and Hall's books?
 Whose books have Dark and Hall got?
 They've got theirs; they're got their own.
 What about us; whose books have we got?
 We've got ours; we've got our own; they're our books.
 etc. etc.

SERIES XXVI.

Chief Sentence-Types.

There's nothing in this basket. There isn't anything in this basket.
There's nobody in that corner. There isn't anybody in that corner.

Chief Contents-Material.

Something. Anything. Nothing. Somebody. Anybody. Nobody. Else.

Chief Point of Grammar.

Semi-Pronouns.

This is my pocket, isn't it?
 You can't see what's in it, can you?
 No, so I'll tell you.
 There's a knife in it; in my pocket there's a knife.
 There isn't a knife in this drawer.

Whose books are these ?

Do they belong to us ?

Does this one belong to us ?

No, it belongs to me, but not to Beach.

Who(m) do these two books belong to ?

Do they belong to Mr. X ?

No, oh no, they belong to us.

Whose are they ?

They're ours.

Which book belongs to me alone ?

This one.

It's red, isn't it ?

Is Beach's book red, too ?

No, it's blue, that's right.

Are they both alike ?

No, they're both different.

Whose does this one belong to ?

It belongs to Beach, quite true.

This one doesn't belong to Beach, because it's mine.

Dark and Hall, come up here, and join Beach and me.

Beach, put your book with mine on the desk.

Dark and Hall, put your books on the floor.

Where are our books ?

Yes, they're on the chair.

Whose are they ?

They're ours.

Where are their books ?

Oh yes, on the floor.

Whose books are they ?

They're theirs.

Who(m) do those books belong to ?

They belong to Dark and Hall.

Do these belong to them, too ?

No, these books belong to us.

Where are our books ?

Yes, on the chair.

Can you see anything in front of it ?
No, you can't, because there isn't anything there.
Look behind the chair.
What is there behind it?
There's nothing.
What can you see in this basket?
You can't see anything, there isn't anything in it.
What can you see in my hand?
A piece of chalk.
Can you see anything else in my hand?
Yes, you can, because I've got another piece of chalk.
Now I've got two pieces ; one's white and the other's red.
Is this a red or a white piece of chalk ?
What is there in this basket?
There's nothing ; there isn't anything.
What is there on this book?
There's nothing ; there isn't anything.
Can you take anything out of this box ?
Yes, you can.
What can you take out ?
Matches, yes.
How many matches are there?
Five matches.
Take three matches out please.
How many matches are left in the box ?
And how many matches have you got ?
Now take them all out of the box and put them on the desk.
What can you take out of this basket?
You can't take anything out.
Why not ?
Because there isn't anything in it.
Put the matches into this basket.
Is there anything in this basket now?
Is there anything else?
No, there isn't.
What can you take out?
You can take out matches.

Oh no, there's some paper in it.
What is there in this drawer; some paper?
Yes, there's some paper in it.
Can you see the paper?
No, because it's inside the drawer.
Can you see the drawer?
Tell me, is there anything in my pocket?
Yes? I wonder what. Do you know?
Yes, that's quite right; there's a knife in it.
Whose knife?
Mine, yes.
Have you got a knife, too?
And a pocket?
What's this?
It's a box.
Can you see anything inside the box?
Yes, there are some matches.
And in this basket?
Is there anything in it?
No, there isn't anything.
Is there anything in my pocket?
Yes, there is, there's a knife in it.
Is there anything else in my pocket?
Yes, there's a handkerchief in it.
Is there anything else?
No, there isn't.
Can you see anything in this basket?
Can you see anything in my hand, then?
What can you see?
A pencil.
Is it long or short?
What colour is it?
Is there a pencil in this drawer, too?
Yes, there is.
Is there anything else?
No, there isn't; there's nothing else.
You see the door, don't you?

Can you see anything in front of it?

No, you can't, because there isn't anything there.

Look behind the chair.

What is there behind it?

There's nothing.

What can you see in this basket?

You can't see anything, there isn't anything in it.

What can you see in my hand?

A piece of chalk.

Can you see anything else in my hand?

Yes, you can, because I've got another piece of chalk.

Now I've got two pieces; one's white and the other's red.

Is this a red or a white piece of chalk?

What is there in this basket?

There's nothing; there isn't anything.

What is there on this book?

There's nothing; there isn't anything.

Can you take anything out of this box?

Yes, you can.

What can you take out?

Matches, yes.

How many matches are there?

Five matches.

Take three matches out please.

How many matches are left in the box?

And how many matches have you got?

Now take them all out of the box and put them on the desk.

What can you take out of this basket?

You can't take anything out.

Why not?

Because there isn't anything in it.

Put the matches into this basket.

Is there anything in this basket now?

Is there anything else?

No, there isn't.

What can you take out?

You can take out matches.

But do you want to?

No?

Then we'll leave them where they are.

Beach, go into that corner.

You, Dark, go into that corner.

And Hall, you'd better go into that corner over there.

That's right.

Now then, all of you, is there anybody in that corner?

Yes, there is.

Who's in that corner?

Oh, Beach.

Is Dark in that corner?

Yes, he is.

Where's Hall?

Oh, he's over there in that corner.

Who's in that corner?

Dark, that's quite right.

Is there anybody in that corner?

No, there isn't anybody; there's nobody.

Is there anybody in that corner?

Oh yes, Beach is.

Is there anybody else in that corner?

No, there's only Beach.

Beach is in that corner; Dark's in that one; and Hall's in that corner over there, but there isn't anybody in that corner; no, there's nobody.

Is Dark or Hall in that corner?

I see, Dark is.

Is there anybody in that one?

Yes, there is; Beach is there.

I can't see Hall; where is he?

Ah, here he is!

Can you see anybody in that corner?

You can?

Who(m) can you see? Beach or Dark?

You can see Beach.

Am I looking at Beach?

Yes, I am.

Am I looking at somebody else?

No, I'm not.

Am I looking at somebody else now?

Yes, I am.

Who(m) am I looking at now?

Hall, yes.

Am I looking at Hall now?

No, I'm not.

Am I looking at somebody else now?

Yes, I am.

Who(m) am I looking at?

I'm not looking at anybody.

Why not?

Because there isn't anybody in that corner?

Can you see Dark in that corner?

Yes, he's there; he's in that corner.

Where's Hall?

Can you see him anywhere?

Yes, he's in that corner.

Can you see anybody in that corner?

No, I can't see anybody.

Why not?

Because there isn't anybody there.

Thank you. Now you can all go back to your places.

Tell me Beach, who's standing outside the door?

Nobody?

Isn't there anybody standing outside the door?

Who's standing outside the window?

Nobody is.

Who's standing in front of this desk?

I am; I'm standing in front of the desk.

Who's standing on the desk?

Oh, nobody is.

Where am I standing?

Am I standing in front of or behind the desk?

Can you see anybody in that corner now ?

No, not now, because there isn't anybody there.

Who's writing on the blackboard ?

Nobody is.

Is there anybody writing on the blackboard now ?

Yes, I am.

Can you see anybody writing on the blackboard ?

Yes, you can.

Who(m) can you see ?

You can see me ; I'm writing on the blackboard.

Who's writing now ?

Nobody is.

There's somebody on the platform.

Who is it ?

It's the teacher.

Is there anybody else on the platform ?

No, there isn't ; there's only the teacher.

etc.

etc.

SERIES XXVII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 41 of the Conventional Conversation.

Chief Sentence-Types.

Who did that? Who was there?

Chief Points of Grammar.

Preterite Tense.

Look at that corner.

Who went into that corner just now ?

Beach did.

Did Beach go into that corner, too ?

No, he didn't,

Who went into that corner, then ?

Dark did, didn't he ?

Now break the match into two pieces.

What did he do?

He broke a match.

Tread on it.

Who trod on the match just now?

Beach did.

Now open the box of matches.

Put the used match back into the box.

Shut the box.

What did Beach do just now?

He opened the box of matches.

What did he do then?

He put the match back into the box.

And shut the box.

SERIES XXVIII.

Chief Sentence-Types.

I say something. I say that this is a book. I tell you something. I tell you that this is a book. Tell me whether this is a book.

Chief Contents-Material.

Say. Tell. Right. Wrong.

Chief Points of Grammar.

The Subordinating Conjunction "That." Conjunctions. Subordinate
Clauses. Indirect Questions.

This is a book.

I say something.

I say that this is a book.

I tell you something.

I tell you that this is a book.

Tell me whether this is a book.

Tell me what this is.

A pencil. That's right.

You tell me that this is a pencil.

Was there anything in my pocket?

Yes, there was a knife in it.

Is my knife still there?

No, it isn't, now.

Where is it, then?

It's on the table.

What did I cut with my knife?

I didn't cut anything.

Can you tell me who wrote on the blackboard just now?

Yes, that's right, I did; I wrote on the blackboard just now.

Did you, Beach?

No, you didn't.

What did you do just now?

Yes, you went into that corner.

Who went into that one?

Dark did.

And that one?

Nobody did; nobody went into that corner.

etc.

etc.

Look at me.

There, what did I do just now?

Yes, I dropped a match just now.

Did I drop anything else?

Yes, I dropped my book.

Beach, please come and pick them up for me.

Thank you.

What did Beach do just now?

You don't know?

He picked up the match and my book.

Did he pick up anything else?

Now Beach, strike the match and burn this piece of paper.

That's right.

What did Beach do just now?

He struck a match.

Did he do anything else?

Yes, he burnt a piece of paper.

I don't know, so you must tell me.

Tell me what this is.

It's a box.

You say that this is a box.

You tell me that this is a box, because I don't know.

Tell me whose box, it is.

You say it's yours, and I say it's mine.

I wonder who's right and who's wrong.

Hall, tell me whether this is my box or whether it's Beach's box.

You say it's Beach's box.

Then you're right and I'm wrong, Beach.

Look at this, Moon.

I say that this is a window.

What do you say?

Tell me whether this is a window.

You say that this is a door.

Are you right or are you wrong?

You say that you're right.

We'll see.

Dark, tell me whether this is a door or a window.

You say that this is a door.

Then, Moon, you're right and I'm wrong.

I wonder whether the lesson's over; I wonder whether it's time to finish the lesson.

Now, Hall, tell me whether it's time to finish the lesson.

You say that it isn't time yet.

I say that it is.

I wonder who's right.

You don't know, and I don't know.

Here's the time!

Hall, you're wrong, and I'm right.

It's time to finish the lesson.

What do I say?

I say that it's time to finish the lesson.

Now all get up.

I tell you to get up.

Good-bye.

Say something else.

Tell me what your name is.

Beach, did you say?

Well, Beach, come here.

I tell Beach to come here.

Hall, tell me where Beach is.

Now Beach, you can go back to your place.

What do I tell you?

I tell you that you can go back to your place.

I wonder whether Moon's here.

Hall, do you know whether Moon's here?

You don't know, and I don't know, either.

Moon, are you here?

Oh yes, there he is!

Tell me who that is.

I'm on the platform.

Tell me why I'm on the platform.

You don't know?

Then I'll tell you.

Because I'm the teacher.

I say that I'm the teacher.

Now, tell me whose desk this is.

It's mine, isn't it?

I wonder where your desk is.

There it is!

I wonder what your name is.

Field. I see.

Do you know what my name is?

Then tell me.

Yes, that's right.

What's this?

It's the blackboard. Yes.

You say that this is the blackboard.

Tell me whether it's black.

You say that it's black.

I wonder what this is.

Is there any grass on the floor?

Oh dear no, not here, but there's plenty of grass in the garden.

Look out of the window, and you'll see some.

Have I got any chalk in my hand?

No? Where's the chalk?

Oh yes, of course, it's on the desk.

What have I got in my hand?

Yes, it's a ring.

It's made of gold.

Have you got anything made of gold?

Is this pencil made of gold?

No, it's made of wood.

But this one's made of gold, isn't it?

Yes, I've got a match.

Where can you see some chalk?

Where can you see some water?

You can't see any, because there isn't any water in this room.

Where can you see some wood?

You can see some here.

Look!

You can see some there, too.

etc. etc.

There are some books on the desk now.

How many are there?

Three.

Are they all the same colour?

No, they're of different colours; two are blue, and one's red.

There are some boxes on the desk, too.

But there aren't any buttons on it (There are no buttons on it).

And there aren't any bottles, either (There are no bottles, either).

What else is there on the desk?

Yes, there are some pencils.

Are there many pencils?

No, not many, only two.

Whose pencils are they?

Are they both mine?

What do I say ?

I say good-bye.

etc. etc.

SERIES XXIX.

Chief Sentence-Types.

Is there any chalk on the desk ? There's some chalk on the desk. There isn't any chalk on the desk *or* there's no chalk on the desk. Are there any books on the desk ? There are some books on the desk. There aren't any books on the desk *or* there are no books on the desk.

Chief Contents-Material.

Some. Any. No. None. Every. Several. Some more. Any more. No more.

Chief Points of Grammar.

Partitives. Indefinites. Negatives.

Look at the desk.

There's some chalk on it.

There's some string, too, and some paper.

There isn't any glass on the desk, though.

There isn't any cloth, either.

Is there any chalk on the desk ?

Yes, there is some.

Is there any cloth ?

No, there isn't any.

Tell me, can you see any glass on the desk ?

No, there isn't any.

Can you see any glass in this room ?

Yes, the window's made of glass.

What about steel ; can you see any in this room ?

What's on the desk ?

Some chalk, some string, and some paper.

Is there any paper on the floor ?

Oh no, only on the desk.

Has every pupil got several books or only one?

Some pupils have got several books, and some pupils have got only one.

Beach, how many books have you got?

Three books, I see.

Have you got any more books?

No, you haven't got any more (No, you have no more).

Has every pupil got three books?

No, not every pupil; I can only see one book on Moon's desk.

Have you got any more books Moon?

Yes, you've got one more; you've got two books then.

SERIES XXX.

Chief Contents-Material.

To ring. To beat. To slam. To knock. To kick. To make a noise.
To hear. To smell. Nice. Nasty. Pretty. Ugly. Everyt^{1.2}

Chief Incidental Expressions.

Listen. What a noise!

Look! Here's a bell.

Can you see it?

I'm going to ring the bell.

Listen!

Now I'm ringing the bell.

I hear it; I can hear it.

Can you hear it, too?

What do I hear with?

Yes, I hear with my ears.

These are my ears.

I've got two.

Where are your ears?

Can you hear the bell, too?

I hear it; you hear it; we all hear it.

Who's ringing the bell?

I am.

Are they both red?

No, only one, the other's blue.

How many red things are there on the desk?

There are two; one red book and one red pencil.

Yes, are there any blue pencils on the desk?

Yes, there are two.

Are there any buttons?

Oh no, there aren't any buttons on the desk (Oh no, there are no buttons on the desk).

What have I got in my hand?

I've got a button.

Have I got only one?

Yes.

Have I got any more?

You don't know?

Then I'll tell you. Yes, I've got several more.

Here they are!

I haven't got any more now (I have no more now).

Have you got any buttons in your hand?

No, you haven't any (No, you have none).

Have you got any buttons on your coat?

Yes, you have.

Has every student got buttons on his coat?

How many bottles have you got?

You haven't got any bottles, nor have I (You have no bottles, nor have I).

Have you got any stones?

No, you haven't any (No, you have none).

What have you got, then?

I see, you've got two pencils, and one book.

Can you see any bottles?

No, you can't see any, nor can I.

I haven't got any bottles, have you? (I have no bottles, have you?)

No, you haven't, either (No, you have none, either).

Look at these three chairs.

Is there a book on every chair?

No, not on every chair; only on this chair.

Has every pupil got a book?

Yes, he has.

I'm going to ask Beach to make a noise.
 Now Beach you come and make a noise,
 First knock on the door.
 Now slam it.
 Drop this box.
 Pick it up, open it; slam the lid down.
 Take this book; shut it with a bang.
 Drop it!
 Ring the bell.
 Beat the drum.
 Run back to your place.
 Oh, what a noise!
 Did Beach make a noise?
 Did I?
 No, not this time.
 Moon, clap your hands.
 Can you hear him?
 What's Moon doing?
 Yes, he's clapping his hands.
 Am I clapping my hands, too?
 Now, all clap your hands!
 What a noise!
 Who made the noise?
 We all did.

etc. etc.

These are my eyes, aren't they?
 What do I do with them?
 Do I hear with them?
 No, I see with my eyes, and I hear with my ears.
 Do you see with your eyes, too?
 I see you.
 I see the door.
 I see the book.
 I see everything.
 Now, my eyes are shut.
 I can't see anything now.

Am I ringing the bell or are you?

Beach, come here.

Ring the bell!

Am I ringing the bell or are you?

This isn't a bell, is it?

No, this is called a drum; it's a drum.

Listen!

I'm beating the drum.

Can you hear it?

Beach, ring the bell.

Who's ringing the bell?

Who's beating the drum?

What's this called?

Is this a bell or a drum?

Is Beach beating the drum or ringing the bell?

Who's beating the drum?

Dark, come and beat the drum.

Who's beating the drum now?

Am I beating the drum or is Dark beating it?

Can you hear the bell or the drum?

Yes, I can hear it, too.

Can we all hear the bell?

Yes, we can.

Can you hear?

What do you hear with?

Do you hear with your ears or with your eyes?

Yes, that's right. You hear with your ears.

Beach and Dark, you can go and sit down again.

I'm going to make a noise.

Now you all listen to me.

I'm ringing the bell; I'm beating the drum; I'm slamming the door; I'm knocking the desk.

Oh, what a noise!

I made a noise!

Did I make a noise or did you?

Did you hear the noise?

Who made a noise?

What do I do with them?

I walk with them.

I'm walking now.

What am I doing?

I'm not walking now.

No, I'm drinking (*gesture*).

I'm drinking with my mouth.

This is my mouth.

I can't drink with my feet, and I can't drink with my legs, either.

What do I drink with?

Yes, I drink with my mouth.

I eat with my mouth, too (*gesture*).

Do you eat with your mouth?

I eat and drink with my mouth.

Am I eating anything?

No? Am I drinking anything?

No, I'm not eating anything and I'm not drinking anything, either.

Do I smell with my mouth, too?

Oh dear no, I smell with my nose, so do you.

Where's your nose?

Oh yes, there it is.

And here's my nose.

Beach come and smell this flower.

Does it smell nice or nasty?

It smells nice.

Smell this ink.

Does it smell nice, too?

Can you see any more flowers?

No? I can.

Look out of the window.

Can you see any there?

Yes, there are a lot.

What colour are these flowers?

What are they called?

What's the name of the blue ones?

What's the name of this flower?

Is it pretty or ugly?

If my eyes are shut I can't see anything.

Now my eyes are open.

I can see things.

If my eyes are open, I can see things; I can see the books; I can see the desks; I can see you all. I can see everything.

Are my eyes shut or are they open?

What do I do with my eyes?

I see with them.

All shut your eyes.

Can you see anything?

No, you can't; you can't see anything.

Open them again.

Can you see now?

Yes, you can see everything.

What do you do with your eyes?

Yes, you see with them.

What do you do with your ears?

Oh, you hear with them.

What do you do with your hands?

You take things with them.

I take things with my hands.

I take the book; I take the pencil; I take all sorts of things.

Beach, take this book.

What are you taking it with?

Yes, you're taking it with your hands.

What do you take things with?

What do you touch things with?

Yes, you touch things with your hands, too.

What do you kick with?

You kick things with your feet.

Look!

What am I doing.

I'm kicking the desk.

What am I kicking it with?

I'm kicking it with my left foot.

Now, I'm kicking it with my right foot.

These are my legs.

Which is more ; four or five ?

In which hand have I got most books ; the left or the right hand ?

The left hand.

How many books have I got in my left hand ?

Two, yes.

And in my right ?

Only one. I see.

Which is more ; one or two ?

Which is less ; six or seven ?

Have I got one or two books in my left hand ?

Beach, come here and give me three matches.

Dark, you give me four.

How many matches have I got ?

Seven, yes, that's right.

Now Hall, give me two matches.

Have I got seven now ?

Oh no, I've got nine. Seven and two make nine, don't they ?

Hall, please give me another match.

Thank you. Now I've got ten.

I've got six matches in my left hand and four in the other.

In which hand have I got more matches ?

In my left. Quite right.

In which hand have I got four ?

In my right.

How many matches have you got in your left hand, Beach ?

You haven't got any.

What about your right hand ?

Oh, I see. You haven't got any in that hand, either.

Listen to me, all of you.

I'm going to count from one to twenty.

One, two, three, etc., twenty.

Let's all count from one to twenty, shall we ?

All together ; one, two, etc., twenty.

Beach, count your fingers.

One finger, etc.

Let's all count our fingers.

It's pretty, isn't it?

It smells very nice, too.

Can you see the sky, too, if you look out of the window

Is the sky blue or green?

What's the colour of grass?

Smell this ink.

Does it smell nice or nasty?

It smells nasty.

But the flower doesn't, does it? . ' ' ' / '

SERIES XXXI.

Chief Sentence-Types.

Two and two make four. Which is more: three or two?

Chief Contents-Material.

More. Less.

Chief Points of Grammar.

Number.

Here are two books, and here are two more books. ,

There are four books now. Two and two make four.

Here's another book. That makes five. Four and one make five.

Here's another book.

How many books are there now?

Yes, there are six. Five and one make six.

What do six and one make?

Do six and two make eight or nine?

What do three and three make?

Do five and five make ten?

Do four and one make six?

No? What do four and one make?

Five, that's quite right.

Tell me Beach, what do ten and ten make?

Do four and five make nine or ten?

SERIES XXXII.

Chief Sentence-Types.

I ask you something. I ask you for something. I ask you to do something. I tell you to do something.

Chief Contents-Material.

Ask. Tell.

Chief Points of Grammar.

Infinitive Compounds.

Now then, listen all of you.

"Where's the book?"

I ask a question.

What do I ask?

Who asks the question?

I do.

What is my question?

My question is: "Where's the book?"

"It's on the desk!"

I answer the question.

What do I do?

What is my answer?

Do you answer or do I?

Now I ask another question.

"What time is it?"

"It's half past ten."

I answer the question.

What's the answer?

The answer is "It's half past ten."

"Is the door open?"

Is this a question or an answer?

What's the answer?

Can anybody answer my question?

"Is the door open?"

This is the answer.

"No, it isn't."

Hall, count your fingers on your left hand.

You, Dark, count alone from five to ten.

All count from ten to twenty.

How many fingers have you got?

Have you got ten or twenty?

Have I got five fingers on my left hand, and five fingers on my right?

Yes, I have.

Have you?

Tell me the number that comes between three and five.

You can't tell me?

Well then, you try.

That's right. Number four.

What number comes between six and eight?

Show me six fingers.

Now show me three fingers of your left hand.

How many fingers have I put up?

Are they my left hand fingers or my right hand fingers?

Show me your left hand.

What finger comes between the thumb and second finger?

Yes, the first finger.

Show me your first finger.

Am I showing you my first finger?

No? Which finger am I showing you, then?

Yes, that's quite right. My second finger.

Show me your two thumbs.

This isn't my thumb, it isn't my first finger, either, it's my little finger ; it's my fourth finger.

Show me your little finger.

What finger comes between the second and the fourth?

The third. Here it is! This is my third finger.

Who's between Beach and Hall?

Dark is.

What number comes between eleven and thirteen?

Twelve does.

Which is more : eleven or twelve?

Which is less : fourteen or forty?

Now count from fourteen to forty.

etc. etc.

SERIES XXXII.

Chief Sentence-Types.

I ask you something. I ask you for something. I ask you to do something. I tell you to do something.

Chief Contents-Material.

Ask. Tell.

Chief Points of Grammar.

Infinitive Compounds.

Now then, listen all of you.

"Where's the book?"

I ask a question.

What do I ask?

Who asks the question?

I do.

What is my question?

My question is: "Where's the book?"

"It's on the desk!"

I answer the question.

What do I do?

What is my answer?

Do you answer or do I?

Now I ask another question.

"What time is it?"

"It's half past ten."

I answer the question.

What's the answer?

The answer is "It's half past ten."

"Is the door open?"

Is this a question or an answer?

What's the answer?

Can anybody answer my question?

"Is the door open?"

This is the answer.

"No, it isn't."

Hall, count your fingers on your left hand.

You, Dark, count alone from five to ten.

All count from ten to twenty.

How many fingers have you got?

Have you got ten or twenty?

Have I got five fingers on my left hand, and five fingers on my right?

Yes, I have.

Have you?

Tell me the number that comes between three and five.

You can't tell me?

Well then, you try.

That's right. Number four.

What number comes between six and eight?

Show me six fingers.

Now show me three fingers of your left hand.

How many fingers have I put up?

Are they my left hand fingers or my right hand fingers?

Show me your left hand.

What finger comes between the thumb and second finger?

Yes, the first finger.

Show me your first finger.

Am I showing you my first finger?

No? Which finger am I showing you, then?

Yes, that's quite right. My second finger.

Show me your two thumbs.

This isn't my thumb, it isn't my first finger, either, it's my little finger ; it's my fourth finger.

Show me your little finger.

What finger comes between the second and the fourth?

The third. Here it is! This is my third finger.

Who's between Beach and Hall?

Dark is.

What number comes between eleven and thirteen?

Twelve does.

Which is more : eleven or twelve?

Which is less : fourteen or forty?

Now count from fourteen to forty.

etc.

etc.

No, it's difficult for you to touch the top of the door.

Which is easier : to touch the top of the door or the handle of the door ?

Is it easy or difficult to write with a bad pen?

Please give me your pencil.

I ask you for your pencil.

I ask you to give me your pencil.

Beach, please give me your book.

I ask Beach for his book.

Moon, please give me your bag.

Did I ask you for your bag?

Yes?

Did I ask you for your bag, too, Beach?

No, I asked you for your book.

Who asked you for your book, Beach?

Yes, I did.

I asked Beach for his pencil, and I asked Moon for his bag.

Did I ask for anything else?

Yes, I asked you for your pencil.

Field, ask me for my pen.

What did you do?

You asked me for my pen.

Did you ask me a question?

Here it is. Take it.

Did I give you my pen?

Please stand up, Bridge.

I ask you to stand up.

What did I ask you?

I asked you to stand up, didn't I?

Who(m) did I ask?

Did I ask Moon or Bridge to stand up?

Yes, I asked Bridge to stand up.

Did you stand up, Bridge?

Yes, you did.

Why did you stand up?

Because I asked you to.

Did you stand up, Moon?

Is it a Japanese or an English answer?

"Kore wa nan desu ka?"

Is this a Japanese question or an English question?

Is it a Japanese question or answer?

If I ask you a question, you answer me.

"Is that a book?"

Is this a long or a short question?

Who can answer this question?

Can you answer this question, Beach?

Is that a long or a short answer?

Who generally asks questions: the teacher or a pupil?

Am I asking a question now?

Who generally answers questions: the teacher or a pupil?

"What colour's the ceiling?"

This is a question.

"It's white."

This is the answer.

This answer's correct (*or* right).

"It's black."

This answer's incorrect (*or* wrong).

Which is better: a correct or an incorrect answer?

"It's mine."

Is that a question or an answer?

Is it a short or a long answer?

Yes, it's a short answer.

Is a short answer easy?

Yes, it is.

Is a long answer easy?

No, it's difficult.

Which is easier: a long answer or a short answer?

Which is more difficult: a short answer or a long answer?

Is it easy for you to speak Japanese?

Is it difficult or easy for you to speak English?

Which is more difficult: for you to speak English or Japanese?

Can you see the handle of the door?

Is it easy for you to touch the handle of the door?

Is it easy for you to touch the top of the door?

No, it's difficult for you to touch the top of the door.

Which is easier : to touch the top of the door or the handle of the door ?

Is it easy or difficult to write with a bad pen ?

Please give me your pencil.

I ask you for your pencil.

I ask you to give me your pencil.

Beach, please give me your book.

I ask Beach for his book.

Moon, please give me your bag.

Did I ask you for your bag ?

Yes ?

Did I ask you for your bag, too, Beach ?

No, I asked you for your book.

Who asked you for your book, Beach ?

Yes, I did.

I asked Beach for his pencil, and I asked Moon for his bag.

Did I ask for anything else ?

Yes, I asked you for your pencil.

Field, ask me for my pen.

What did you do ?

You asked me for my pen.

Did you ask me a question ?

Here it is. Take it.

Did I give you my pen ?

Please stand up, Bridge.

I ask you to stand up.

What did I ask you ?

I asked you to stand up, didn't I ?

Who(m) did I ask ?

Did I ask Moon or Bridge to stand up ?

Yes, I asked Bridge to stand up.

Did you stand up, Bridge ?

Yes, you did.

Why did you stand up ?

Because I asked you to.

Did you stand up, Moon ?

No? Why didn't you?
 Because I didn't ask you to stand up.
 Please sit down.
 I ask you to sit down now.
 Beach, ask Hall to stand up.
 Now ask him to sit down again.
 What did Hall do just now?
 He stood up.
 Why did he stand up?
 Because you asked him to.

etc etc.

I ask you your name.
 "What's your name?"
 Please answer my question.
 Moon, did you say?
 Yes, your name's Moon.
 I ask you another question.
 "What does your name mean in Japanese?"
 Did you answer my question?
 Yes, you did.
 Here's another question.
 Please answer it.
 "What day is it to-day?"
 Wednesday. Yes.
 Is that a long or a short answer?
 Bridge, you ask me the time.
 "It's eleven o'clock."
 Did I answer your question?
 If somebody asks you a question, what do you do?

etc. etc.

Beach will you please come here?
 I ask Beach to come here.
 Hall, come here.
 I tell Hall to come here.
 Did I ask Beach to come here?
 Did I ask or did I tell Hall to come here?

Yes, I asked Beach to come here, and I told Hall to come here.

Who asked Beach to come here?

When did I ask him to come here?

I asked him just now.

Did I tell Hall to come here?

When did I tell him to come here?

I told him to come here just now.

Did Beach come here?

Why did he?

Because I asked him.

Did Hall come here, too?

Why did he?

Because I told him to.

Ask Dark to give you his book.

Now tell Moon to give you his book.

Did you ask Dark or Moon for his book?

You asked Dark.

Did you ask Moon for his book?

No, you told him to give it to you.

etc.

etc.

SERIES XXXIII.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 35 of the Conventional Conversation.

Chief Sentence-Type.

I have just taken this book.

Chief Points of Grammar.

Past Participles. Present Perfect Tense with "just."

I've just taken this book.

What have I just done?

Yes. I've just taken this book.

Have you just taken this book or have I?

What am I doing now?

I'm getting up.

What have I just done?

All get up, please.

What have we just done?

Beach, come here and break this match.

What have you just done?

What has he just done?

Have you just broken a match or a pencil?

I see. You've just broken a match.

Have you broken or burnt a match?

Here's another match.

Now burn it, Beach.

What has Beach just done?

He has just burnt a match.

Why is it burnt?

Because Beach has just burnt it.

You can go back to your place.

What has Beach just done now?

He has just gone back to his place.

What have I got in my hand?

Yes, it's a piece of paper.

Look at what I'm doing.

What have I just done?

I've just torn this piece of paper.

I've torn it into two pieces.

Now I've torn it into four pieces.

Why is the piece of paper torn?

Because I've just torn it.

Where have I just gone?

I've just gone to the door.

Have I opened it?

Yes, I have.

What have I just done now?

I've shut the door now.

Here's a book.

I've just opened it.

Listen!

I'm going to read aloud something out of this book.
 What have I just done?
 I've read something out of this book.
 Now I've shut the book.

This isn't a book; this is a matchbox.
 I've just taken out three matches.
 Now I've taken out four more.

What have I just done?
 I've put the seven matches in a row.
 This is the first, this is the second, etc.

Which one's this?
 What have I just done?
 I've just taken away a match?
 It's here; in my hand.
 Which match have I taken away?
 The fourth.

I've taken away the second now.
 How many matches are there left?
 How many matches have I taken away?
 Moon, come and take all the matches away.
 What has Beach just done?
 How many matches are there left?
 There aren't any left; they've all been taken away.
 Who took them away?
 Moon and I did.

Here's a stamp.
 Have I just torn it?
 No, I haven't.
 What have I just done then?
 I've just stuck it on the envelope.
 Now I've written a letter.
 I've put the letter inside the envelope.
 Now I've stuck down the envelope.
 What have I just written on?
 I've just written on the envelope.
 Shall I tear the letter?

All right. Now I've torn it.
 Have I torn the stamp, too?
 No, here it is!

Field, come here and write on this paper.
 You can't? Why not?
 Because you haven't got a pencil.
 Have you got a pen?
 Yes, but not here.
 Where is it?
 On your desk did you say?
 Well, go and fetch it.
 What has Field just done?
 He has just fetched his pen.
 Now can you write on this paper?
 Write your name then.
 What has Field just done?
 He has just written his name.
 On the blackboard?
 No. On a piece of paper.
 Thank you. Go and sit down.
 What has Field just done?
 He's just gone and sat down.
 What have I just done?
 I've just sat down, too.

etc. etc.

SERIES XXXIV.

Chief Sentence-Type.

I like milk.

Chief Contents-Material.

Names of Foods and Drinks. Good. Bad. Sweet. Sour. Bitter. To
 Eat. To Bite. To Drink. To Like. To Like Better. Nice. Nasty.

This is my mouth.

Have you got a mouth, too?

Show it to me.

What do we do with our mouth?

We eat and drink with it.

What is our mouth used for?

It's used for eating and drinking.

Are you eating anything?

No, you're not eating anything.

Are you drinking, then?

No, you're not drinking, either.

What are some of the things we drink?

Oh, we drink water, tea, coffee, milk, and lots of other things.

What are some of the things we eat?

Oh, we eat fruit, vegetables, bread, rice, eggs, fish, and many other things.

Do we eat soap?

Oh no. Soap isn't good to eat.

Do we drink ink?

No, we don't.

Why not?

Because it isn't good to drink.

What are some of the things we eat?

This is an apple; it's a fruit.

Can you see it?

What is it?

Is it a fruit or a vegetable?

Here's another fruit.

This is called an orange.

Is it a fruit, too?

Is this a fruit?

No, this is a bean, it's a vegetable.

Here's another bean, and another.

They're not fruit; they're vegetables.

Do you know what these are?

No? I'll tell you, then.

These are peas.

What are they?

All right. Now I've torn it.
 Have I torn the stamp, too?
 No, here it is!

Field, come here and write on this paper.

You can't? Why not?

Because you haven't got a pencil.

Have you got a pen?

Yes, but not here.

Where is it?

On your desk did you say?

Well, go and fetch it.

What has Field just done?

He has just fetched his pen.

Now can you write on this paper?

Write your name then.

What has Field just done?

He has just written his name.

On the blackboard?

No. On a piece of paper.

Thank you. Go and sit down.

What has Field just done?

He's just gone and sat down.

What have I just done?

I've just sat down, too.

etc. etc.

SERIES XXXIV.

Chief Sentence-Type.

I like milk.

Chief Contents-Material.

Names of Foods and Drinks.		Good.	Bad.	Sweet.	Sour.	Bitter.	To
Eat.	To Bite.	To Drink.	To Like.	To Like Better.	Nice.	Nasty.	

Do you like sugar?

Is sugar sweet or sour?

It's sweet.

Here's some salt.

Salt isn't sweet; it's bitter.

Do you like salt?

No, nor do I.

Why don't you like it?

Because it's bitter.

I don't like bitter things, either.

Which do you like better:* sugar or salt?

Which do you like better: Japanese tea or black tea?

Do you like tea with sugar or without sugar?

This is a cake of soap.

Do you like it?

Oh no.

Is it good to eat?

No, it isn't good to eat.

Is grass good to eat?

No, grass isn't good to eat, either.

When we eat something, we bite it.

We bite it with our teeth.

What do we do with our teeth?

Yes, we bite with them.

Do we bite things we drink?

No, we don't.

We only bite things we eat.

What are teeth used for?

They're used for biting things with.

What do we bite with?

We bite with our teeth.

Do we all bite with our teeth?

Yes, we do.

What do we bite?

We bite the things we eat.

* Which do you prefer?

Yes, they're peas.

Are they vegetables?

Give me the name of a fruit.

Here are some potatoes.

Are these potatoes vegetables?

Yes, they are.

Do we eat rice?

Yes, we eat it.

Do we eat water, too?

No, we don't eat water, we drink it.

Is there any water in this glass?

Do we drink or eat fish?

We eat fish.

What about tea?

Do we eat it or drink it?

Yes, we drink it. Quite right.

We eat fruit, don't we?

Do we eat meat, too?

Yes, we do.

Do we eat milk?

Oh no. We drink milk.

Do you like milk, Beach?

Do you like milk, too, Hall?

Do you like fruit?

Do you like meat or don't you like it?

Do you like tea or don't you like it?

Do you like Japanese tea?

Look here. This is Japanese tea in this tin.

In the other tin there's some black tea.

Which do you like best? Japanese tea or black tea?

Beach, come and smell the Japanese tea.

Now smell the black tea.

Do they smell the same or do they smell different?

We drink Japanese tea without putting anything in it.

We drink black tea with sugar and milk in it.

This is a piece of sugar.

Do you like sugar?
 Is sugar sweet or sour?
 It's sweet.
 Here's some salt.
 Salt isn't sweet; it's bitter.
 Do you like salt?
 No, nor do I.
 Why don't you like it?
 Because it's bitter.
 I don't like bitter things, either.
 Which do you like better:* sugar or salt?
 Which do you like better: Japanese tea or black tea?
 Do you like tea with sugar or without sugar?
 This is a cake of soap.
 Do you like it?
 Oh no.
 Is it good to eat?
 No, it isn't good to eat.
 Is grass good to eat?
 No, grass isn't good to eat, either.
 When we eat something, we bite it.
 We bite it with our teeth.
 What do we do with our teeth?
 Yes, we bite with them.
 Do we bite things we drink?
 No, we don't.
 We only bite things we eat.
 What are teeth used for?
 They're used for biting things with.
 What do we bite with?
 We bite with our teeth.
 Do we all bite with our teeth?
 Yes, we do.
 What do we bite?
 We bite the things we eat.

* - Which do you prefer:

Yes, they're peas.
 Are they vegetables?
 Give me the name of a fruit.
 Here are some potatoes.
 Are these potatoes vegetables?
 Yes, they are.

Do we eat rice?
 Yes, we eat it.
 Do we eat water, too?
 No, we don't eat water, we drink it.
 Is there any water in this glass?
 Do we drink or eat fish?
 We eat fish.
 What about tea?

Do we eat it or drink it?
 Yes, we drink it. Quite right.
 We eat fruit, don't we?
 Do we eat meat, too?
 Yes, we do.

Do we eat milk?
 Oh no. We drink milk.
 Do you like milk, Beach?
 Do you like milk, too, Hall?
 Do you like fruit?
 Do you like meat or don't you like it?
 Do you like tea or don't you like it?
 Do you like Japanese tea?

Look here. This is Japanese tea in this tin.
 In the other tin there's some black tea.
 Which do you like best? Japanese tea or black tea?
 Beach, come and smell the Japanese tea.
 Now smell the black tea.
 Do they smell the same or do they smell different?
 We drink Japanese tea without putting anything in it.
 We drink black tea with sugar and milk in it.
 This is a piece of sugar.

Do you like sugar?

Is sugar sweet or sour?

It's sweet.

Here's some salt.

Salt isn't sweet; it's bitter.

Do you like salt?

No, nor do I.

Why don't you like it?

Because it's bitter.

I don't like bitter things, either.

Which do you like better:* sugar or salt?

Which do you like better: Japanese tea or black tea?

Do you like tea with sugar or without sugar?

This is a cake of soap.

Do you like it?

Oh no.

Is it good to eat?

No, it isn't good to eat.

Is grass good to eat?

No, grass isn't good to eat, either.

When we eat something, we bite it.

We bite it with our teeth.

What do we do with our teeth?

Yes, we bite with them.

Do we bite things we drink?

No, we don't.

We only bite things we eat.

What are teeth used for?

They're used for biting things with.

What do we bite with?

We bite with our teeth.

Do we all bite with our teeth?

Yes, we do.

What do we bite?

We bite the things we eat.

* or Which do you prefer?

Yes, they're peas.
 Are they vegetables?
 Give me the name of a fruit.
 Here are some potatoes.
 Are these potatoes vegetables?
 Yes, they are.

Do we eat rice?
 Yes, we eat it.
 Do we eat water, too?
 No, we don't eat water, we drink it.
 Is there any water in this glass?
 Do we drink or eat fish?
 We eat fish.

What about tea?
 Do we eat it or drink it?
 Yes, we drink it. Quite right.
 We eat fruit, don't we?
 Do we eat meat, too?
 Yes, we do.

Do we eat milk?
 Oh no. We drink milk.
 Do you like milk, Beach?
 Do you like milk, too, Hall?
 Do you like fruit?

Do you like meat or don't you like it?
 Do you like tea or don't you like it?
 Do you like Japanese tea?

Look here. This is Japanese tea in this tin.
 In the other tin there's some black tea.

Which do you like best? Japanese tea or black tea?
 Beach, come and smell the Japanese tea.

Now smell the black tea.

Do they smell the same or do they smell different?
 We drink Japanese tea without putting anything in it.
 We drink black tea with sugar and milk in it.
 This is a piece of sugar.

I've given it to you.
 It's for you. Thank me for it.
 Beach, say "thank you."
 He says "thank you."
 What does he say?
 He says "thank you."
 He says "thank you" for the book.
 He thanks me for the book.
 Why does he say "thank you"?
 Because I've just given him the book.
 Beach has just received a book from me.
 Dark, I'm going to give you something now.
 I'm going to give you this letter.
 Here it is!
 Can you see it?
 Who is it for?
 It's for you. I'm going to give it to you.
 Now I've given it to you.
 Thank me for it.
 Dark, say "thank you."
 What does he say?
 What does he say "thank you" for?
 He says "thank you" for the letter.
 Does he say "thank you" to you?
 No, not to you; he says "thank you" to me.
 What have I just given Dark?
 I've just given him the letter.
 Now, Dark, go and give it to Hall.
 What's Dark just done?
 He's just given the letter to Hall.
 Who's got my letter?
 Oh you have, Hall.
 Please bring it back to me.
 What has Hall just done?
 He's just brought back my letter.

What has Hall just done?

Is it good to eat things without biting them?

No, it isn't.

Are flowers good to eat?

No, they're not.

Are these flowers?

Yes, they are.

This is a rose, and this is a chrysanthemum.

Do they smell nice or nasty?

Do these potatoes smell nice or nasty?

Are both these flowers the same colour or are they different?

Do you like them?

Which do you like better: the rose or the chrysanthemum?

Smell them both.

Do they smell nice?

Which do you like better: the flowers or this tea?

Which are good to eat: these flowers or these potatoes?

etc.

etc.

SERIES XXXV.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents material given in Series 36 of the Conventional Conversation.

Chief Sentence-Types.

I give you a book. I give it to you.

Chief Contents-Material.

Give. Bring. Send. Thank. Give back.

Chief Points of Grammar.

Indirect Object.

Beach, please come here.

I'm going to give you something.

I'm going to give you this book.

Here it is!

What have you got, Beach?

You haven't got anything.

Have I got something?

No, I haven't, nor has Beach.

Dark, bring the book back to me please. Give it back to me.

What are you doing?

You're giving the book back to me.

Thank you.

What have I just said?

What did I thank you for?

Yes, I thanked you for the book.

What have I got now?

What have you got, Dark?

You've only got a letter now.

Hall, I'm going to send this book to you

Am I going to send it by post?

Oh no, I'm going to send it by Beach.

Beach, please give this book to Hall.

Hall, have you thanked Beach for the book?

Did I give you the book or did Beach?

Yes, Beach did.

Why did he give it to you?

Because I asked him to.

I sent you the book by Beach.

Now Hall, send the book to me by Moon.

Thank you so much, Moon.

Thank you, Hall.

Who(m) did I thank just now?

I thanked you both; I thanked Moon and Hall.

etc.

etc.

SERIES XXXVI.

For the sake of variety and interest this series is cast in the form of an easy talk or conversation concerning stamps, without introducing any special sentence-types contents-material or points of grammar. The teaching is suggestive of the "Sequential Series" which play such a prominent part in the later years of the Middle School period.

Do you want this ball, Hall?

Then, I'll give it to you.

Here you are! I'm going to give you the

What have I just done?

I've just given you the ball.

Say "thank you" for it.

What am I doing?

Am I giving Hall the letter or the ball?

Who's got the letter?

Oh, Dark has.

And who's got the book?

Yes, Beach has.

Tell me, who's got the ball?

Yes, Hall has. Hall's got the ball.

Beach has got the book; Dark's got the letter, and Hall's got the ball.

Now then, Beach, please give me back the book. Give it back to me.

Thank you. You see, I thank you for the book. . . .

What did I say just now?

I said "thank you" just now.

Who(m) did I thank?

Yes, I thanked Beach.

Why did I thank him?

Because he gave me the book.

If anybody gives me anything, I always say "thank you."

Now Beach, give this other book to Dark.

What has Beach just done?

He's given the book to Dark.

Has he given it to Dark or to me?

What has he given to Dark?

Has he given it to Dark or received it from Dark?

Who's given it?

Who's received it?

Did Dark thank you for it, Beach?

No? Then tell him to thank you for it.

Has Dark thanked you for the book now?

What have you got, Dark?

You've got a letter and a book now. You've got two thing

What have you got, Beach?

You haven't got anything.

Have I got something?

No, I haven't, nor has Beach.

Dark, bring the book back to me please. Give it back to me.

What are you doing?

You're giving the book back to me.

Thank you.

What have I just said?

What did I thank you for?

Yes, I thanked you for the book.

What have I got now?

What have you got, Dark?

You've only got a letter now.

Hall, I'm going to send this book to you.

Am I going to send it by post?

Oh no, I'm going to send it by Beach.

Beach, please give this book to Hall.

Hall, have you thanked Beach for the book?

Did I give you the book or did Beach?

Yes, Beach did.

Why did he give it to you?

Because I asked him to.

I sent you the book by Beach.

Now Hall, send the book to me by Moon.

Thank you so much, Moon.

Thank you, Hall.

Who(m) did I thank just now?

I thanked you both; I thanked Moon and Hall.

etc.

etc.

SERIES XXXVI.

For the sake of variety and interest this series is cast in the form of an easy talk or conversation concerning stamps, without introducing any special sentence-types contents-material or points of grammar. The teaching is suggestive of the "Sequential Series" which play such a prominent part in the later years of the Middle School period.

Do you want this ball, Hall?

Then, I'll give it to you.

Here you are! I'm going to give you the ball.

What have I just done?

I've just given you the ball.

Say "thank you" for it.

What am I doing?

Am I giving Hall the letter or the ball?

Who's got the letter?

Oh, Dark has.

And who's got the book?

Yes, Beach has.

Tell me, who's got the ball?

Yes, Hall has. Hall's got the ball.

Beach has got the book; Dark's got the letter, and Hall's got the ball.

Now then, Beach, please give me back the book. Give it back to me.

Thank you. You see, I thank you for the book.

What did I say just now?

I said "thank you" just now.

Who(m) did I thank?

Yes, I thanked Beach.

Why did I thank him?

Because he gave me the book.

If anybody gives me anything, I always say "thank you."

Now Beach, give this other book to Dark.

What has Beach just done?

He's given the book to Dark.

Has he given it to Dark or to me?

What has he given to Dark?

Has he given it to Dark or received it from Dark?

Who's given it?

Who's received it?

Did Dark thank you for it, Beach?

No? Then tell him to thank you for it.

Has Dark thanked you for the book now?

What have you got, Dark?

You've got a letter and a book now. You've got two things.

Are you English or Japanese?

What am I?

Where are the French stamps?

Bring me a 25 centime one.

What colour is it?

Now, go and get me another like this.

Take a 3-sen Japanese stamp, and give it to Dark.

What stamp have you got, Dark?

Is it red or green?

I want to send this English stamp to Hall.

Will you take it to him please, Beach?

Did he say "thank you" for it?

What stamp is it, Hall?

Yes, it's an English stamp.

How much is it?

It's a penny one.

Is this a penny stamp, too?

Is this stamp English or French?

Now, Beach, bring back the English stamp that you gave to Hall.

Put it with the other English stamps.

Put these others where they ought to go.

This one's Japanese, and so it goes with the other Japanese stamps.

This is a French stamp, isn't it?

What must you do with it?

Put it with the other French ones.

Where are the French stamps?

What's this stamp?

Oh, it's Chinese.

Well, hurry up and put it among the other Chinese stamps.

Now take all the American stamps and put them together.

That's right. Now you've put them all away.

What are those?

Yes, those are the American stamps.

Are those Chinese?

No, they're American.

Show me where the Japanese ones are.

Look at this.

It's a stamp.

What colour is it?

Yes, it's red ; it's a red stamp.

What sort of stamp is it?

Do you know, Beach?

No? Do you know, Dark?

Yes, it's a Japanese stamp.

Here are some more stamps.

A lot more.

Are they all Japanese?

No, not all, some are English, some are American, some are Chinese, and some are French.

Can you see them?

Look, here's a Japanese stamp.

It's a 3-sen stamp.

What colour is it?

This isn't a Japanese stamp, is it?

Oh yes, it is ; it's an 8-sen stamp.

Is this a Japanese stamp?

No, it's an English stamp.

It's a penny stamp, isn't it?

Yes, it is.

This isn't a penny stamp, it's a twopenny stamp.

Tell me what colour it is.

Look here!

Here are all the Japanese stamps together.

Over here, all the English stamps.

Here are all the American stamps.

Here are all the Chinese ones.

And here are all the French ones.

Beach, come here and touch the English stamps.

Now take a Chinese one in your hand.

Is this one Chinese or Japanese?

Oh, it's Japanese. I see.

What about this one ; is it English or Japanese?

It's an English one.

Are you English or Japanese?

What am I?

Where are the French stamps?

Bring me a 25 centime one.

What colour is it?

Now, go and get me another like this.

Take a 3-sen Japanese stamp, and give it to Dark.

What stamp have you got, Dark?

Is it red or green?

I want to send this English stamp to Hall.

Will you take it to him please, Beach?

Did he say "thank you" for it?

What stamp is it, Hall?

Yes, it's an English stamp.

How much is it?

It's a penny one.

Is this a penny stamp, too?

Is this stamp English or French?

Now, Beach, bring back the English stamp that you gave to Hall.

Put it with the other English stamps.

Put these others where they ought to go.

This one's Japanese, and so it goes with the other Japanese stamps.

This is a French stamp, isn't it?

What must you do with it?

Put it with the other French ones.

Where are the French stamps?

What's this stamp?

Oh, it's Chinese.

Well, hurry up and put it among the other Chinese stamps.

Now take all the American stamps and put them together.

That's right. Now you've put them all away.

What are those?

Yes, those are the American stamps.

Are those Chinese?

No, they're American.

Show me where the Japanese ones are.

Look at this.

It's a stamp.

What colour is it?

Yes, it's red ; it's a red stamp.

What sort of stamp is it?

Do you know, Beach?

No? Do you know, Dark?

Yes, it's a Japanese stamp.

Here are some more stamps.

A lot more.

Are they all Japanese?

No, not all, some are English, some are American, some are Chinese, and some are French.

Can you see them?

Look, here's a Japanese stamp.

It's a 3-sen stamp.

What colour is it?

This isn't a Japanese stamp, is it?

Oh yes, it is ; it's an 8-sen stamp.

Is this a Japanese stamp?

No, it's an English stamp.

It's a penny stamp, isn't it?

Yes, it is.

This isn't a penny stamp, it's a twopenny stamp.

Tell me what colour it is.

Look here!

Here are all the Japanese stamps together.

Over here, all the English stamps.

Here are all the American stamps.

Here are all the Chinese ones.

And here are all the French ones.

Beach, come here and touch the English stamps.

Now take a Chinese one in your hand.

Is this one Chinese or Japanese?

Oh, it's Japanese. I see.

What about this one ; is it English or Japanese?

It's an English one.

How do you know it comes from England?
 Because it has an English stamp on it.
 Here's another envelope, and another stamp.
 Is this stamp different from the others?
 Yes, it is.
 Where does it come from?
 Yes, it comes from America.
 Does this one come from America, too?
 Oh no, it doesn't.
 Tell me where it comes from.
 You don't know?
 It comes from Belgium; this is a Belgian stamp.
 What colour is it?
 I've got a lot of stamps here.
 Are they of different colours?
 Yes, they are.
 Are these of different colours?
 No, they're not; they're both green.
 Are they of different sorts?
 Oh yes. One's French and the other's American.

etc. etc.

SERIES XXXVII.

A part of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 17 of the Conventional Conversation.

Chief Sentence-Types.

When we cut we use a knife. A knife is used for cutting.

Chief Contents-Material

To use. To sew. To point. To stick. To draw. To catch.

Chief Part of Speeches.

The Gerund.

When we cut, we use a knife.
 This is a knife.
 What do we use when we cut?

Thank you. Now you can go and sit down.

Dark, you come here now, please.

Put all the red stamps together over here.

Put the blue ones over there. Yes, all of them.

Here I want all the green ones, etc. etc.

What colour are these?

Are these blue, too?

What colour are those?

Show me the red ones.

Put the red ones between the blue and the yellow ones.

Are the yellow ones between the red and the green stamps?

Put the blue ones in front of the red ones.

Where are the blue stamps?

They're in front of the red stamps.

Where are the yellow ones?

They're between the red and the green stamps.

Take out of the blue ones a Japanese stamp.

Now take out a blue English stamp.

Take out a penny stamp now.

I want a 3-sen stamp.

Thank you. Give them all to me.

etc. etc.

What do we do with stamps?

We stick them on letters. Like this (*gesture*).

When we send a letter by post, we must stick a stamp on it.

If I want to send a letter by post, I must stick a stamp on it.

In Japan, I must stick Japanese stamps on letters.

Must I stick a Japanese stamp when I send a letter by post in England?

No, I must stick an English stamp then.

In England I must stick English stamps on letters.

In America, I must stick American stamps on letters.

Look at this letter.

Look at the stamp on the envelope.

It's an English stamp, isn't it?

Where does the letter come from?

From Japan or from England?

It comes from England.

How do you know it comes from England?
 Because it has an English stamp on it.
 Here's another envelope, and another stamp.
 Is this stamp different from the others?
 Yes, it is.
 Where does it come from?
 Yes, it comes from America.
 Does this one come from America, too?
 Oh no, it doesn't.
 Tell me where it comes from.
 You don't know?
 It comes from Belgium; this is a Belgian stamp.
 What colour is it?
 I've got a lot of stamps here.
 Are they of different colours?
 Yes, they are.
 Are these of different colours?
 No, they're not; they're both green.
 Are they of different sorts?
 Oh yes. One's French and the other's American.

etc.

etc.

SERIES XXXVII.

A part of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 17 of the Conventional Conversation.

Chief Sentence-Types.

When we cut we use a knife. A knife is used for cutting.

Chief Contents-Material.

To use. To sew. To point. To stick. To draw. To catch.

Chief Parts of Grammar.

The Gerund.

When we cut, we use a knife.

This is a knife.

What do we use when we cut?

What's a knife used for?

What's a pencil used for?

Yes. It's used for writing.

Is a pen used for writing, too?

Yes, it is.

A pen or a pencil's used for writing.

What do we use when we write on the blackboard?

When we write on the blackboard, we use a piece of chalk.

Do we use blotting-paper when we blot a letter?

Yes, we do.

Do you stick a stamp on the envelope when you send a letter?

What do we use when we lock the door?

Do we use a key or a knife?

When do we use a knife?

We use a knife when we cut.

Am I cutting anything now?

No? Then what am I doing?

Yes, I'm lighting a candle.

When I light a candle, I use a match.

Do you use a match, too, when you light a candle?

Is this my box of matches or yours?

What do we use when we sew?

You don't know?

Well, tell me, what's this called?

It's called a needle.

Now, what do we use when we sew?

Yes. When we sew, we use a needle.

Do we use a needle when we paint, too?

Oh no, we don't.

What do we use when we paint?

Yes. We use a paint-brush.

When do we use a paint-brush?

Is it a needle or a pin that we use when we sew?

Yes. When we sew, we use a needle.

Do we all use a knife when we cut?

When I send a letter, I use a stamp.

Do you use a stamp, too?

When we write in Japanese, we use Chinese characters or Kana.

Do we use Chinese characters when we write in English?

No, we don't use Chinese characters ; we use letters.

When do we use letters?

Yes, that's right. When we write in English.

When we look, we use our eyes, don't we?

Where are your eyes?

- When do you use them?

What do we use when we hear?

What do you use, Beach, when you hear?

Listen! Can you hear?

What am I doing?

I'm making a noise.

Listen again.

You make a noise now, Beach.

Who's making a noise?

I'm not, am I?

Am I now?

Yes, we're both making a noise.

Can you hear us?

When we taste, we don't use our ears nor our eyes; we use our mouth.

This is my mouth, here.

Where's your mouth?

What do you do with it?

What do we do with our nose?

We smell with it.

Look! I'm smelling this flower.

Does it smell nice or nasty?

It smells nice, doesn't it?

This ink doesn't, though ; oh no, it smells nasty.

What colour's this flower?

What do you smell it with?

Smell it again.

What are you smelling?

These are my hands.

Can you see them?

I'm holding them both up.

What do I do with them?

You don't know?

I feel with them.

I'm feeling this piece of cloth; I'm feeling this paper; I'm feeling my coat.

Let me see your hands.

What do you do with them?

etc. etc.

A knife's used for cutting.

What's a key used for?

A key's used for locking.

Is a match used for locking?

No, it's used for lighting.

Do we use a knife for cutting iron?

No, we don't.

Why not?

Because it's too hard.

Do we use a knife for cutting steel?

No, we don't.

Why not?

Because steel's too hard, too.

Well then, do we use a knife for cutting wood?

Yes, we do.

What's a pen used for?

Yes, it's used for writing.

Is a pen used for writing on the blackboard?

Oh no! We use a piece of chalk for writing on the blackboard.

What do we use for writing on paper?

We use a pen for writing on paper.

Can we use a pencil, too, for writing on paper?

Yes, we can. We can use a pen or a pencil for writing on paper.

A stamp's used for sending a letter.

Do we use English stamps in Japan?

No, we don't.

Why not?

Because in Japan we must use Japanese stamps.

Where do we use English stamps, then?

We use English stamps in England.

What do we use stamps for?

We use stamps for sending letters.

Do we use stamps for blotting letters?

Oh, no, we don't. We use blotting-paper for blotting letters.

This is blotting-paper.

What colour is it?

It's white, isn't it?

This is blotting-paper, too, but it isn't white.

No, it's red.

Do you know what this is called?

Yes, that's right. It's a needle.

What do we do with a needle?

We sew with it.

Here's a piece of cloth, and here's a piece of cotton.

What am I doing?

I'm sewing.

Beach, come and sew.

What's Beach doing?

He's sewing.

What's a needle used for?

Yes. It's used for sewing.

etc. etc.

This is a book, isn't it?

So's that, and that, and that.

You've got a book, haven't you, Beach?

So have I.

We've all got books.

What sort of books do we use in schools?

We use school-books.

This is a school-book, and so's this.

We've all got school-books.

What sort of a board's this?

It's a blackboard.

What's a blackboard used for?

It's used for writing on.

What do we use for writing on it?

We use a piece of chalk.

Here's a piece of chalk.

What am I doing?

I'm drawing on the blackboard with it.

This is a hook.

I've just drawn it on the blackboard.

What sort of hook do we use for catching fish?

We use a fish-hook.

What sort of hook do we use for buttoning up our shoes?

We use a button-hook.

This is a button-hook.

Tell me, what do we use for cutting?

We use a knife.

Yes, but what sort of knife do we use for cutting paper?

We use a paper-knife.

What sort of desk's this?

It's a school-desk.

We've all got one.

This is mine, and that one's yours.

etc. etc.

Steel's a metal.

This is made of steel, and so's this.

Is gold a metal, too?

Oh yes, it is.

My watch is made of gold and so's this pencil.

Have you got anything made of silver?

Can you give me the name of another metal?

Yes. Iron's a metal.

Copper's another metal.

Can you see anything in this room that's made of metal?

Yes, the key of the door.

What sort of metal's that?

It's iron.

What sort of metal's used for making knives?

Steel. That's right.
 Is this door handle made of steel?
 No. It's made of iron.
 These are the handles of the drawers.
 What sort of metal's used for making them?
 What sort of metal's used for making pens?
 Steel is.
 Here's a pen!
 This is the nib.
 Is it made of steel?
 No, it isn't. It's made of gold.
 This sort of pen's called a fountain-pen.

SERIES XXXVIII.

The last part of the matter treated in this series corresponds more or less to material in Series 42 of the Conventional Conversation.

Chief Sentence-Types.

I'm nearly there. I touched the floor

Chief Content-Material.

Nearly. Not yet. Still. Already. Not quite.
 Twice, etc. Times. Alike. The same.

Chief Points of Grammar.

Various Adverbs.

Chief Incidental Expression.

On the Way.

No, not yet, but I've nearly got there.

I go a little further still.

Have I got to the door yet?

No, not quite; but I'm nearly there.

Now I've got to the door.

I'm standing at the door.

In a few moments, I'm going back to my place.

Have I left the door yet? No, not yet.

Have I started yet? No, not yet.

Am I still at the door?

Yes, I'm still there.

Am I still at the door or have I already started?

No, not yet; I haven't started yet; I'm still at the door.

Now I've started from the door, and I'm going back to my place.

I haven't got back to my place yet; I'm still on the way.

Am I there yet?

No, not yet, but nearly.

Now I'm there.

I'm going to write my name on the blackboard.

Have I started yet?

Yes, I have.

What am I doing?

That's right. I'm writing on the blackboard.

Have I finished writing my name?

No, not yet; I'm still writing it.

I've nearly finished, but not quite.

Now I've finished writing my name.

[Here the teacher rubs out his name.]

Shall I rub out my name?

No, I can't, because I've already rubbed it out.

Can I come into the room now?

No, I can't, because I'm already in the room.

Is this lesson finished?

No, not yet; it isn't time yet; we must stay here until quarter to twelve.

Is it quarter to twelve yet?

No, not yet; it isn't quarter to twelve yet.

Beach, please go and shut the door.

You can't?

Why can't you shut the door?

Because the door's already shut.

etc.

etc.

Is the blackboard quite black?

No, not quite, but nearly (*or* almost) black.

Look at these two pencils.

Are they mine or yours?

They're both mine.

Are they both of exactly the same size?

No, not quite, but nearly of the same size; this one's a little longer than the other.

Is the top of the window quite as high as the ceiling?

No, nearly as high, but not quite.

Are you sitting at the end of the row?

No, you're sitting nearly at the end of the row, but not quite.

What's this?

It's a piece of paper.

Is it quite white?

Yes, it is; it's quite white.

etc.

etc.

Is Japanese the same sort of language as English?

No, they're quite different languages; Japanese isn't at all like English; they're quite c

Is red nearly the same colour as blue?

Oh no, red isn't at all like blue; the two colours are quite different.

etc.

etc.

Are these two buttons alike?

Yes, they're both alike; there's no difference between them; they both look the same;
looks just like the other:

Are those two windows alike?

Yes, they are; they're both alike; they're both the same; that window's just like the other
one.

You see these four desks, don't you?

Are they all alike?

Yes, they are; they're all exactly alike; they're the same; they all look the same.

etc.

etc.

Have I finished clapping my hands?
 Have I finished writing the figure " 1 " on the blackboard?
 No, I'm still writing on the blackboard; I'm writing another figure " 1."
 How many times did I write the figure " 1 " ?
 Did I write it six times?
 No, not quite six times, only five times.

etc.

etc.

Do you have (*or* take) your English lesson once a day, twice a day or three times a day?
 Does a lesson last an hour or nearly an hour?
 It lasts nearly an hour, not quite an hour.
 How many times a week do you have an English lesson?
 You have a lesson six times a week.
 Do you have an English lesson seven times a week?
 No, not quite seven times, but nearly seven times a week.
 You have an English lesson nearly every day, but not quite every day.
 Why don't you have one every day?
 Because Sunday's a day of rest.
 Do you come to school on Sunday?
 How many times do you come to school every week?
 And how many times do you come to school every day?
 How many times do you go to bed every day?
 At what time do you go to bed?
 And at what time is this lesson over?
 Is it quarter to twelve yet?
 Yes, it's exactly quarter to twelve; the lesson's over now.

SERIES XXXIX.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 37 and 39 of the Conventional Conversation.

Chief Sentence-Types.

The blue book's larger than the black one. Which is larger: the blue book or the black one? The black book's the smallest. The black book isn't as large as the blue one.

Are these two pencils alike; do they look the same; is one just like the other?

No, they're not quite alike; they don't look quite the same; they're nearly alike, but one's longer than the other.

Is one much longer than the other?

No, not much longer; it's only a little longer.

Is 5 more than 4?

Yes, it is.

Much more?

No, not much; just a little more.

Is it quarter to twelve yet?

No, not quite; nearly, but not quite.

Is this lesson over yet?

No, nearly, but not quite.

[The teacher here holds up a matchbox.]

Is this a red book or a green book?

It isn't a book at all; it's a matchbox.

Is this box very large or rather large?

It isn't large at all; it's small.

etc. etc.

Just now I touched the floor once.

Did I touch the floor only once or several times? (*or* Have I touched the floor only once or several times?)

How many times did I touch the chair just now?

I touched it several times; I touched it three times.

Beach, touch your desk twice.

How many times did you touch your desk?

Did I touch my desk several times?

No, I only touched it once.

Now I'm clapping my hands once . . . twice . . . three times etc.

Did I clap my hands several times just now?

Yes, I clapped my hands four times.

Am I still clapping my hands?

No, not now; I'm writing on the blackboard.

Can you see what I'm writing?

How many times did I write the figure "1" on the blackboard?

I wrote it four times.

Have I finished clapping my hands?

Have I finished writing the figure " 1 " on the blackboard?

No, I'm still writing on the blackboard; I'm writing another figure " 1."

How many times did I write the figure " 1 " ?

Did I write it six times?

No, not quite six times, only five times.

etc.

etc.

Do you have (*or* take) your English lesson once a day, twice a day or three times a day?

Does a lesson last an hour or nearly an hour?

It lasts nearly an hour, not quite an hour.

How many times a week do you have an English lesson?

You have a lesson six times a week.

Do you have an English lesson seven times a week?

No, not quite seven times, but nearly seven times a week.

You have an English lesson nearly every day, but not quite every day.

Why don't you have one every day?

Because Sunday's a day of rest.

Do you come to school on Sunday?

How many times do you come to school every week?

And how many times do you come to school every day?

How many times do you go to bed every day?

At what time do you go to bed?

And at what time is this lesson over?

Is it quarter to twelve yet?

Yes, it's exactly quarter to twelve; the lesson's over now.

SERIES XXXIX.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 37 and 39 of the Conventional Conversation.

Chief Sentence-Types.

The blue book's larger than the black one. Which is larger: the blue book or the black one? The black book's the smallest. The black book isn't as large as the blue one.

Comparative Sizes of Object and Cities.*Chief Points of Grammar.***Degrees of Comparison.**

Here are three books.

A black one, a blue one, and a white one.

Look at them.

The black book's small, the blue book's larger than the black one, the white one's larger than the blue one.

Which is larger: the black book or the blue one?

The blue book is, isn't it?

The blue book's larger than the black one.

Which is larger: the blue book or the white one?

The white one is.

Here's the white book!

You see, it's larger than the blue one.

The blue book's smaller than the white one.

And the black one's smaller than the blue one.

Which one's smaller: the black book or the blue one?

The black one is.

Which is smaller: the blue book or the white one?

Is the black book larger or smaller than the blue one?

It's smaller. Yes.

Is the blue book larger or smaller than the black one?

Is the blue book larger or smaller than the white one?

It's larger, isn't it?

etc. etc.

The black book's the smallest (of the three).

But the white book isn't the smallest (of the three).

No. The white book's the largest (of the three).

Which one's the largest?

Can anybody answer me?

No? Then I'll tell you.

The white book's the largest.

Now which is the smallest?

Is the black one the smallest?

Yes, it is. The black book's the smallest.

etc.

etc.

Tōkyō's larger than Ōsaka.

Ōsaka's larger than Nara, isn't it?

Is Tōkyō larger than Ōsaka?

Is Ōsaka larger than Tōkyō?

Oh no, it isn't. Tōkyō's larger than Ōsaka.

Is Ōsaka larger or smaller than Nara?

Yes, it's larger than Nara.

Which is larger: Tōkyō or Ōsaka?

Ōsaka? Oh no.

Ōsaka's larger than Nara, but not larger than Tōkyō.

Tōkyō's larger than Ōsaka.

Kyūshū's larger than Shikoku.

Which is larger: Kyūshū or Shikoku?

And which is smaller: Kyūshū or Shikoku?

etc.

etc.

Is Tōkyō larger than Ōsaka or smaller?

And is Ōsaka larger than Nara or smaller?

Which is the largest: Tōkyō, Ōsaka or Nara?

Yes, Tōkyō's the largest.

Which is the smallest: Tōkyō, Ōsaka or Nara?

Nara, did you say?

Yes, Nara's the smallest.

etc.

etc.

The black book isn't as large as* the blue one.

And the blue one isn't as large as the white one.

Is the black book as large as the blue one or isn't it as large as the blue one?

It isn't as large as the blue one.

Look at the blue book again, and look at the white one.

Is the blue book as large as the white one or isn't it as large as the white one?

Is the white book as small as the blue one or isn't it as small as the blue one?

* In the more formal and literary style: *is not so large as*.

No, it isn't as small as the blue one.

The blue one's smaller than the white one.

And the white one's larger than the blue one.

etc.

etc.

Ōsaka isn't as large as Tōkyō.

But Ōsaka isn't as small as Nara.

Is Ōsaka as large as Tōkyō or isn't it as large as Tōkyō?

Does anybody know?

I'll tell you. Ōsaka isn't as large as Tōkyō.

Is Ōsaka as small as Nara?

No. Ōsaka isn't as small as Nara.

etc.

etc.

This is a school.

What's a school?

It's a building.

The school's larger than this class-room.

This class-room's smaller than the school.

Is this class-room as large as the school?

No, it isn't.

Beach, tell me, is this class-room smaller or larger than the school?

That's right. It's smaller than the school.

This class-room's smaller than the school.

Is this class-room as large as the school?

No, it isn't as large as the school.

Which is larger: this class-room or the school?

Look at the window.

All look at it.

Which is smaller: the window or the window-pane?

What did you say?

No, not the window.

I said, "which is smaller?"

Yes, the window-pane.

I've got something in my hand.

What is it?

Yes, it's a piece of chalk.

Which is larger: this piece of chalk or the blackboard?

The blackboard is.

Which is smaller: the blackboard or the wall?

Now look at the door.

Now at the ceiling.

Which is higher: the top of the door or the ceiling?

Which is higher: Mount Fuji or Mount Asama?

Mount Fuji, did you say?

Is the top of the door as high as the ceiling or is it lower than the ceiling?

Can you touch the top of the door?

Touch the ceiling.

Why can't you?

Because it's too high.

Which is higher: the floor or the platform?

Can you touch the platform?

Why can you?

Because it's low enough.

Is the platform as low as the floor or is it higher than the floor?

etc.

etc.

I'm tall, an't I? *

Are you tall, too?

No, you're short.

Am I taller than you are?

Are you taller than I am?

Are you?

No, I'm the tallest.

Which of the pupils in this class is the tallest?

I think you are.

Who's the shortest?

Beach, are you taller or shorter than I am?

I'm the taller of us two, and you're the shorter of us two.

What's this?

It's my arm.

Is it my left arm or my right arm?

* *An't I* is the contraction of *am I not*, and is the logical spelling of it.
like the word *aunt*, and, in England like the word *aren't*.

Is this my arm?

No, it's my hand.

Where's your hand?

Hold it up.

Touch your right arm.

Which is longer: your arm or your hand?

Your arm is.

Is this my hand?

No, it isn't my hand and it isn't my arm, either: it's one of my fingers.

How many fingers have I got?

This is my thumb, first finger, second finger, third finger, and fourth finger.

Which is longer: my first finger or my fourth finger?

Is my thumb as long as my first finger?

Which is shorter: this piece of string or this pencil?

The piece of string is. Quite right.

Is this piece of string longer than the pencil?

No, it's shorter than the pencil.

etc.

etc.

Look!

I've got a lot of buttons in my hand.

How many have I got?

You don't know?

I've got twenty.

Moan, come here and take these four buttons.

Who's got more buttons; you or I?

I've got more than you have; I've got a lot; you've only got a few.

Who's got fewer: you or I?

You've got fewer than I have; you've only got four buttons.

Now then, you take these ten buttons.

Who's got more now: you or I?

Yes, you have; you've got more than I have.

Have I got fewer than you have?

Yes, I have; I've got fewer than you have now.

etc.

etc.

Whose desk is this?

It's mine.

Which is wider: my desk or this platform?

Which is wider: this platform or the floor?

etc.

etc.

Look at the ceiling now.

Is the ceiling larger than the floor or smaller than the floor?

It isn't larger than the floor, and it isn't smaller, either.

They're just the same size.

The ceiling's just as large as the floor, and the floor's just as large as the ceiling.

etc.

etc.

Can anybody tell me which is longer: this match or this matchbox?

Is this ruler longer than this pencil?

Yes, it is.

Is this piece of string longer than the pencil, too?

No, it isn't; it's shorter than the pencil.

Look at these two books.

One's a dictionary, and the other's an exercise-book.

Which is thicker: the dictionary or the exercise-book?

Is this piece of paper thicker or thinner than the exercise-book?

It's thinner than the exercise-book.

etc.

etc.

You see this piece of lead and this piece of wood, don't you?

Which is heavier: this piece of lead or this piece of wood?

Which is heavier: this desk or this chair?

Can you lift the desk?

No? Why not?

Because it's too heavy.

Is the chair as heavy as the desk?

No, it isn't as heavy as the desk; it's light.

Can you lift the chair?

Why can you?

Because it's light enough; because it isn't too heavy.

etc.

etc.

Which is more: 10 or 20?

Is 5 more than 10 or less than 10?

Which is less : fifty or fifteen ?

Can you count ?

Count from 12 to 20 then.

etc. etc.

Now tell me the Summer months.

Now the Winter months.

Which month is warmer : July or February ?

Is February a cold month ?

Which season is the warmest ?

And the coldest ?

Which is the warmest month in the year ?

Is June a warm or a cold month ?

Which is the shortest month in the year ?

Which is deeper : the Pacific Ocean or the Inland Sea ?

etc.

etc.

SERIES XL.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 43, 44, 45 and 46 of the Conventional Conversation.

Chief Sentence-Types.

The book (which) I put on the desk is white.

The book which was on the desk is white.

Chief Points of Grammar.

Relative Clauses Applying to Inanimate Objects (without Prepositions).

What's this ?

It's a book, isn't it ?

Is this one white or black ?

This one's white, and the other one's black.

I'm going to put this white book on the chair, and this black book on the desk.

Which book did I put on the chair ?

The white book ? Yes, the white book.

And which one did I put on the desk ?

The book (which*) I put on the chair's white.

The book (which) I put on the desk isn't white; it's black.

Which book's on the chair?

Is the white or the black book on the desk?

What's the colour of the book (which) I put on the chair?

Is the book (which) I put on the desk white?

Then what's the colour of the book (which) I put on the desk?

Is the book (which) I put on the chair white or black?

Which book's white?

The one (which) I put on the chair is.

And which book's black; the one (which) I put on the desk or on the chair?

The one (which) I put on the desk is.

Dark, come and take the white book.

What am I doing?

I'm taking the black book.

Is the book (which) Dark took black or white?

Is the book (which) I took white, too?

No? Then what colour's the book (which) I took?

It's black.

Did I take the book which was on the desk?

Yes, I did.

Did Dark take the book which was on the chair?

What's the colour of the book (which) Dark took?

Who took the book which was on the chair?

Did I take the book which was on the desk?

Who's got the book which was on the chair?

Have I got the book which was on the desk?

Where's the book which was on the chair?

There it is! Dark has got it.

What's the colour of the book which was on the desk?

Yes, it's black. Where is it?

Here it is!

Dark's got a white book.

* For the sake of conciseness and clearness an almost exclusive use will be made in these pages of *which*. teacher is free to replace it by the almost synonymous *that*, taking care, however, to give the latter word its pronunciation. The parentheses enclosing the word *which* are to indicate that it may be omitted. Whether to insert or to omit the *which* must also be left to the discretion of the teacher.

Is that the one which was on the chair?

And this is the black book, isn't it?

Is it the one which was on the desk?

Who's got the black book?

I have.

I'm reading the black book.

Am I reading the book which was on the desk?

Dark, you read the white book.

Which book am I reading?

Who's reading the book which was on the chair?

Am I reading the book which was on the chair or which was on the desk?

Is Dark reading the white book or the black one?

Am I reading the white book?

No, I'm not; I'm reading the black one.

Which book is Dark reading: the book which was on the chair or the one which was on the desk?

Now Dark, please put the book (which) you took from the chair on the desk.

Hall, please take this pencil, and you, Moon, please take this box.

What's the name of the thing (which) I gave to Hall?

It's a pencil.

Is the name of the thing (which) I gave to Moon a pencil, too?

No, it isn't; it's a box.

What's the name of the thing (which) Hall took?

And the name of the thing (which) Moon took?

Hall, is that your box, or is it the one (which) Moon took?

Hall, is that the pencil I gave you just now?

Moon, is that your box or is it the one (which) you took just now?

What's the name of the thing (which) I've just taken?

It's a book.

Here you are, Bird, take this.

What's the name of the thing (which) Bird has just taken?

It's a piece of paper.

etc. etc.

What's the name of the thing (which) I've just touched?

It's the blackboard, isn't it?

Look at me.

There! What's the name of the thing (which) I've just broken?
I've just broken a match.

etc. etc.

What are the days of the week?

What's the name of the day which comes after Sunday?

Is the name of the month which comes before April, March or May?

What's the name of the season which comes between Spring and Autumn?

etc. etc.

What's the name of the foreign language (which) you're learning?

What's the name of the language (which) Japanese people speak?

Do English people speak Japanese?

What's the name of the language (which) English people speak?

etc. etc.

What's the name of the thing (which) we use when we write?

We use a pen or a pencil.

Do we use a pen when we cut?

No? Then what's the name of the thing (which) we use when we cut?

etc. etc.

What is the thing (which) we wear on our head?

What are the things (which) we wear on our feet?

etc. etc.

I've just written something on the blackboard; it's a figure.

How do you pronounce the figure which I've just written on the blackboard?

This isn't a figure; it's a Chinese character.

How do you pronounce it?

etc. etc.

What do we call the part of the face which is between the nose and the chin?

etc. etc.

SERIES XLI.

Chief Sentence-Types.

I shall come here to-morrow. You'll come here to-morrow.

Chief Contents-Material.

Shall. Shan't. Will. Won't. Straight. Somewhere else. First.

Chief Points of Grammar.

Future Tense.

We're speaking English now.

We're not speaking Japanese, we're speaking English.

Are we speaking English now?

Yes, we are.

Did we speak English yesterday?

Yes, we did.

And shall we speak English to-morrow?

Yes, we shall.

Did we come here yesterday?

Yes, we did.

Have we come here to-day?

Yes, we have.

Shall we come here to-morrow?

Yes, we shall.

Did we speak German yesterday?

No, we didn't.

What language did we speak yesterday?

Are we speaking German to-day?

No, we're not.

Shall we speak German to-morrow?

No, we shan't; we shall speak English.

What language shall you speak when you go home?

You'll speak Japanese.

Yes, and shall you bring your books, too, to-morrow?

Yes, you will.

Will Beach bring his books to-morrow?

Yes, he will.

What shall you bring to-morrow?

Yes, you'll bring your books.

What will Beach bring to-morrow?

He'll bring his books.

Shall you stay in the room until the end of the lesson?

Yes, you will.

Shall I?

Oh yes, I shall.

Will Beach?

Yes, he will, too.

Shall you go to bed to-night?

Yes, you will.

Shall we all go to bed to-night?

Shall you come in the morning or in the afternoon to-morrow?

At what time shall you come here to-morrow morning?

When will the sun rise to-morrow?

Do you know?

Will the sun rise in the morning or the evening?

What does the sun do in the evening?

It sets in the evening; in the morning the sun rises, and in the evening it sets.

Will the sun set to-morrow evening?

Does it set every evening?

It's very hot (*or* warm) in the Summer, isn't it?

And it's very cold in the Winter.

Will it be hot or cold next Summer?

I see; it'll be hot.

And next Winter; will it be hot, too?

No, next Winter it'll be very cold.

Shall you come to school next Saturday?

Yes, you will, and so shall I.

Shall you come to school next Sunday, too?

Oh no, you won't.

But why not?

Because it's a holiday.

Is every Sunday a holiday?

Is Sunday a long or a short holiday?

It's a short one, isn't it?

Is a Summer holiday long or short?

Do you like holidays?

Which do you like best: a long holiday or a short one?

August's a Summer month.

Is it a holiday month?

Do you come to school in August?

No, you don't.

Shall you come to school next August?

Shall you work in August?

Shall you take your holidays in August?

Do you work in October?

Shall you come to school in October?

Yes, you will, and so shall I.

Next Winter will it be hot or cold?

Cold?

Will next Summer be cold too?

No, next Summer'll be very hot.

Are all Summers very hot?

What's July?

It's a month, isn't it?

Will it be hot or cold in July?

What will the weather be like next February; hot or cold?

And in August, will it be hot, too?

Will this school be open in August?

No? Will it be open in October?

Where shall you be in August: in Tōkyo or [*wherever the school may be*] or shall you be away?

Shall you be in Yokohama or [*wherever the school may be*] to-morrow?

Shall you go to bed to-night?

Shall you get up to-morrow morning?

Shall you get up early or late to-morrow?

At what time shall you get up?

Do you get up at the same time every day?

At what time shall you have your breakfast?

Shall you come to school to-morrow?

At what time?

Is to-morrow a holiday?

When will the next school holiday be?

And when will the next long one be?

Is the day after to-morrow a holiday?

At what time shall you come to school?

Shall you come to school in three days' time, too?

No? Why not?

Because it's a holiday.

Shall I have a holiday to-morrow, too?

Are we having a lesson now?

Will it be over in ten minutes' time?

No? Then in how many minutes' time will this lesson be over?

Shall you stay in school after this lesson or shall you go home?

When will the next holidays begin?

When shall we begin our next holidays?

Beach, please come straight to the platform.

Now go straight back to your place.

Field, come to the platform, but go somewhere else first.

No, I didn't say "come straight to the platform." I said "go somewhere else first."

Now go back to your place, but don't go straight back; go somewhere else first.

When this lesson's over, shall you go straight home, or shall you go somewhere else first?

When you come to school to-morrow, shall you come here straight from your house, or shall you go somewhere else first?

If I ask you to go to the window to-morrow, shall you go to the window or to the door?

If I ask Beach to-morrow to give you his book, whose book will be given you; his or mine?

Yes, he'll give you his own book.

If I ask you to touch the ceiling to-morrow, shall you touch it?

No? Why not?

Because it's too high.

I can't touch the ceiling, either, it's much too high.

etc.

etc.

SERIES XLII.

Much of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 48 and 49 of the Conventional Conversation.

Chief Sentence-Types.

What's the name of the boy who has* gone into the corner? What's the name of the boy (whom) I see in front of me?

Chief Points of Grammar.

Relative Clauses Applying to Persons (without Prepositions).

In normal Spoken English, *who has* is pronounced *who's*, and so is identical with *he is*.

Beach, please get up and go into that corner.

Hall, please go and stand near the door.

Thank you.

The name of the pupil who's gone into the corner's Beach.

The name of the pupil who's standing near the door's Hall.

Beach, are you the pupil who's gone into the corner?

Yes, you are.

Are you the pupil who's standing near the door?

No, you're not.

What's the name of the pupil who's standing near the door then?

Hall, I see.

Is Beach the name of the pupil who's gone into the corner, or is it the name of the pupil who's standing near the door?

What's the name of the pupil who, has gone into the corner?

Is it Hall or Beach?

Beach, you may go back to your place now.

What's the name of the pupil who's gone back to his place?

Beach, are you the pupil who's gone back to your place?

Beach, are you the pupil who went into the corner just now?

Is Hall still standing near the door?

What's the name of the pupil who's standing near the door?

Hall, you may go back to your place.

What's the name of the pupil who's just gone back to his place?

Has Beach gone back to his place, too?

When did he go back?

Just now.

Has Beach sat down or is he still standing up?

Has Hall sat down, too?

No, he's still standing up.

Please sit down, Hall.

Now they're both sitting down.

Hall, are you the pupil who was standing near the door just now?

What's the name of the pupil who went into the corner just now?

Is the name of the pupil who was standing near the door just now Dark, please stand near the window.

And you Field, please stand near the blackboard.

Thank you.

Is this Dark's book?

Yes, it is.

Is this the book of the pupil who's standing near the window?

Yes, it is.

Whose book's this? This is Field's book.

It's the book of the pupil who's standing near the blackboard.

Who(m) does this book belong to?

It belongs to the pupil who's standing near the window.

And this one?

Does it belong to me?

No, it belongs to the pupil who's standing near the blackboard.

And what's his name?

It's Field.

Dark and Field, please go back to your places and sit down.

etc. etc.

Moon, please give me your book.

What's the name of the pupil whose book I have just taken?

Moon, yes.

Is Bird the name of the pupil whose pencil I have just taken?

Yes, it is.

Moon isn't the name of the pupil whose pen I have just taken, and it isn't Bird, either.

Do you know the name of the pupil whose pen I have just taken?

Yes? Then what is it?

Dark. That's right.

Can you tell me whose desk's near the window?

etc.

Much.

given in, please come and stand in front of me.

, please come and stand on my left.

.ck, please come and stand on my right.

What's the name of the pupil (whom) I see in front of me?

f's Black the name of the pupil (whom) I see on my right?

Is Beach the name of the pupil (whom) I see on my left?

No?

Then can you tell me the name of the pupil (whom) I see on my left?

Hail. That's quite right.

Is Black the pupil (whom) I see on my right or on my left?

What's the name of the pupil (whom) I see on my left then?

Is Beach the pupil (whom) I see in front of me?

Who's behind me?

There's nobody behind me.

etc. etc.

Beach, please take your book and come up on the platform.

Green, please take this box and go and stand near the door.

You, Field, please take this piece of paper and go and stand in the corner.

The pupil who's on the platform's holding a book.

Whose book is it?

It's his book.

The pupil who's standing near the door isn't holding a book, he's holding a box.

The pupil who's standing in the corner's holding a piece of paper.

Who's holding the book?

Is it the pupil who's on the platform, or is it the pupil who's standing near the door?

Who's holding the piece of paper?

Is it the pupil who's standing near the door, or the pupil who's standing in the corner?

Who's standing in the corner?

The pupil who's holding the piece of paper.

What's his name? . . .

His name's Field.

Who's holding the piece of paper?

The pupil who's in the corner.

Where's the pupil who's holding the book?

The pupil (whom) I see holding the book is on the platform.

The pupil (whom) I see standing in the corner is holding a piece of paper.

Who's the pupil (whom) I see standing near the door and holding a box?

His name's Green.

etc. etc.

If a person speaks, we call him a speaker.

If a person writes, we call him a writer.

We call a person who gives lessons a teacher.

I'm a teacher.

I'm your teacher.

You're not a teacher.

No, a person who takes lessons is called a pupil.
 You're a pupil and so are you and you.
 You're all pupils.
 You're my pupils.
 What do we call somebody who writes?
 Yes, we call him a writer.
 And what do we call somebody who speaks?
 Do we call somebody who teaches a teacher?
 Are you a teacher?
 No, we call somebody who takes lessons a pupil.
 Are you a pupil?
 Yes, you are, but I'm not; no, I'm the teacher.
 Is a teacher someone who gives lessons or someone who takes lessons?
 Do I give lessons?
 Do you?
 No, a pupil's someone who takes lessons.
 etc. *etc.*

SERIES XLIII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 47 of the Conventional Conversation.

Chief Sentence-Type.

I'm writing slowly.

Chief Contents-Material.

Slowly. Quickly. Fast. Well. Nicely. Badly. Loudly. Softly.

Chief Points of Grammar.

Adverbs of Manner.

Look at me, all of you.
 What am I doing?
 Yes, I'm writing on the blackboard.
 I'm writing on the blackboard slowly.
 You see, I'm writing slowly.

Is Black the pupil (whom) I see on my right or on my left?

What's the name of the pupil (whom) I see on my left then?

Is Beach the pupil (whom) I see in front of me?

Who's behind me?

There's nobody behind me.

etc. etc.

Beach, please take your book and come up on the platform..

Green, please take this box and go and stand near the door.

You, Field, please take this piece of paper and go and stand in the corner.

The pupil who's on the platform's holding a book.

Whose book is it?

It's his book.

The pupil who's standing near the door isn't holding a book, he's holding a box.

The pupil who's standing in the corner's holding a piece of paper.

Who's holding the book?

Is it the pupil who's on the platform, or is it the pupil who's standing near the door?

Who's holding the piece of paper?

Is it the pupil who's standing near the door, or the pupil who's standing in the corner?

Who's standing in the corner?

The pupil who's holding the piece of paper.

What's his name? . .

His name's Field.

Who's holding the piece of paper?

The pupil who's in the corner.

Where's the pupil who's holding the book?

¹¹ The pupil (whom) I see holding the book is on the platform.

The pupil (whom) I see standing in the corner is holding a piece of paper.

Who's the pupil (whom) I see standing near the door and holding a box?

His name's Green.

etc. etc.

¹ If a person speaks, we call him a speaker.

If a person writes, we call him a writer.

We call a person who gives lessons a teacher.

I'm a teacher.

I'm your teacher.

You're not a teacher.

Am I writing slowly now ?

No, I'm writing quickly (*or fast*).

I'm writing my name.

What am I writing ?

Am I writing slowly or quickly ?

I'm writing in English.

I'm writing English words.

Am I writing English words now ?

No. I'm writing Chinese characters.

Slowly or quickly ?

Beach, come up here and write your name.

Now write Moon's name, now Hall's name, now my name.

Which is your name ?

Is this the teacher's name or a pupil's name ?

Thank you. Now go back to your place quickly.

You're walking quickly.

So am I.

I'm walking to the door quickly.

I'm opening the door slowly.

What am I doing now ?

I'm shutting the door quickly.

What am I doing ?

Yes, I'm walking back to my place slowly.

What am I doing now ?

I'm writing on the blackboard again.

I'm writing nicely (*or well*).

I'm not writing nicely now ; I'm writing badly.

If I write badly, I can't read.

Can you read this word ?

No, nor can I.

Can you read it now ?

Yes. Why ?

Because I've written it nicely.

Am I writing nicely or badly now ?

What am I writing ?

Yes, I'm writing Chinese characters.

Am I writing slowly or quickly ?

I'm not writing Chinese characters now ; I'm writing English.

Listen !

Am I pronouncing well* (*or* nicely, properly) ?

Am I reading well or badly ?

Yes, I'm reading badly.

Am I writing well ?

No, I'm writing badly.

etc. etc.

No, I'm going to say something.

Are you speaking loudly.

Yes, you I'm speaking softly.

Is it that I speaking loudly or softly now ?

What am I doing ?

Yes, I'm walking.

Am I walking loudly or softly (*or* quietly) ?

Now I'm walking loudly.

I'm making a noise.

Moon, come and walk here loudly.

Now write your name on the blackboard quickly.

Write your name badly.

Can you read it ?

No. If you write your name badly, you can't read it.

Beat this drum softly (*or* quietly).

Now loudly.

Ring this bell loudly, too.

Oh what a noise !

Who's making a noise ?

Go back to your place quickly.

What am I doing ?

Yes, I'm knocking the desk.

Loudly or softly ?

And now ?

Am I still knocking the desk ?

* Here the teacher should deliberately write, pronounce, etc., very carefully, or extremely badly as the case may be.

Am I writing slowly now ?

No, I'm writing quickly (*or fast*).

I'm writing my name.

What am I writing ?

Am I writing slowly or quickly ?

I'm writing in English.

I'm writing English words.

Am I writing English words now ?

No. I'm writing Chinese characters.

Slowly or quickly ?

Beach, come up here and write your name.

Now write Moon's name, now Hall's name, now my name.

Which is your name ?

Is this the teacher's name or a pupil's name ?

Thank you. Now go back to your place quickly.

You're walking quickly.

So am I.

I'm walking to the door quickly.

I'm opening the door slowly.

What am I doing now ?

I'm shutting the door quickly.

What am I doing ?

Yes, I'm walking back to my place slowly.

What am I doing now ?

I'm writing on the blackboard again.

I'm writing nicely (*or well*).

I'm not writing nicely now ; I'm writing badly.

If I write badly, I can't read.

Can you read this word ?

No, nor can I.

Can you read it now ?

Yes. Why ?

Because I've written it nicely.

Am I writing nicely or badly now ?

What am I writing ?

Yes, I'm writing Chinese characters.

Am I writing slowly or quickly ?

I'm not writing Chinese characters now ; I'm writing English.

Listen !

Am I pronouncing well* (*or* nicely, properly)?

Am I reading well or badly?

Yes, I'm reading badly.

Am I writing well?

No, I'm writing badly.

etc. etc.

O, I'm going to say something.

Are you speaking loudly.

No, I'm speaking softly.

Am I speaking loudly or softly now?

What am I doing?

Yes, I'm walking.

Am I walking loudly or softly (*or* quietly)?

Now I'm walking loudly.

I'm making a noise.

Moon, come and walk here loudly.

Now write your name on the blackboard quickly.

Write your name badly.

Can you read it?

No. If you write your name badly, you can't read it.

Beat this drum softly (*or* quietly).

Now loudly.

Ring this bell loudly, too.

Oh what a noise!

Who's making a noise?

Go back to your place quickly.

What am I doing?

Yes, I'm knocking the desk.

Loudly or softly?

And now?

Am I still knocking the desk?

* Here the teacher should deliberately write, pronounce, etc., very carefully, or extremely badly as the case may be

No, I'm clapping my hands.
 All clap your hands.
 Clap them three times, like this.
 Clap them loudly.
 Now softly.

etc. etc.

SERIES XLIV.

Chief Sentence-Types.

May I do this? Will you let me do this? I mustn't do this.

Chief Contents-Material.

May. Let. Permission.

Chief Points of Grammar.

Forms of Permission and Prohibition.

Beach, take this book.
 Dark, don't take this pencil.
 Did Beach take the book?
 Yes, he did.
 Why did he take it? Because I told him to.
 Did Dark take the pencil?
 No, he didn't.
 Why not? Because I told him not to.
 Beach, may I take the book from you?
 (Oh yes, certainly.)
 Thank you.
 Beach lets me take the book from him.
 Hall, will you let me put your bag on the floor?
 (Oh yes, certainly.)
 Thank you.
 Hall lets me put his bag on the floor.
 May I burn this piece of paper?
 Yes, I may.
 Will you let me burn this piece of paper?
 Yes, you will.
 Let me burn it.
 Field, will you let me burn your book?

No, you won't let me burn it.

I mustn't burn your book ; it belongs to you.

May I break this window ?

No, I mustn't break the window.

May I break this match ?

Yes, I may break this match.

Will you let me see your book ?

(Yes, certainly.)

Thank you.

You let me see your book.

May I stick this knife through this sheet of paper ?

Yes, I may.

Will you let me stick this knife through the sheet of paper

Yes, you let me.

May I stick this knife through your hand ?

No, I mustn't.

You won't let me stick this knife through your hand.

May I cut this piece of paper ?

Yes, I may.

May I cut your bag ?

No, I mustn't.

You won't let me.

Let me see your book.

What did you say ?

I said " Let me see your book."

I asked you to let me see your book.

Did I ask you to let me see your book, or did I ask you to let me see your pencil ?

Who asked you to let me see your book ?

Ask me to let you see my book.

(" Will you let me see your book, please ? " or " May I see your book ? ")

Ask me to let you take this box.

(" May I take that box, please ? " or " Please let me take that box. ")

Ask me to let you open the door.

Beach, ask Hall to show you his book.

Is this the end of the lesson ?

No, it isn't.

May we go out now ?

No, we mustn't go out yet ; it isn't time.

We must stay here until a quarter to twelve.

At a quarter to twelve you may go out ; I'll let you go out.

When I let you do something, I give you permission.

If I say " You may go out " or " I'll let you go out," I give you permission to go out.

If you say to me " Teacher, you may take my book," you give me permission to take your book.

If you want to go out, you must ask me to give you permission ; you must ask me to let you go out.

If I want to take your book, I must ask you for permission ; I must ask you to let me take it.

etc.

etc.

When a teacher tells his pupils to do something, they must do it ; they must obey their teacher.

If a teacher tells a pupil to stand up, the pupil must stand up ; he must obey his teacher.

If I tell you to answer my question, you must answer it.

If I tell you not to do something, you mustn't do it.

If I don't let you do something, you mustn't do it.

If I tell you not to make a noise, you mustn't make a noise.

If you want to go out and if I don't give you permission, you mustn't go out.

Now the lesson's over, you may all go out.

I let you go out.

I give you permission to go out.

SERIES XLV.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 50 of the Conventional Conversation.

Chief Sentence-Type.

This is the blackboard (which) I'm writing on.

Chief Points of Grammar.

Relative Clauses Applying to Inanimate Objects (with Prepositions).

I'm writing on this piece of paper.

Beach, please write on that piece of paper.

This is the piece of paper (that) I'm writing on.

That's is the piece of paper (that) Beach is writing on.

Is this the piece of paper (that) I'm writing on, or is it the one (that) Beach is writing on?

What piece of paper am I writing on?

Am I writing on this or on that piece of paper?

What piece of paper is Beach writing on?

Hall, please look at the window over there.

Black, please look at this window over there.

Which is the window (that) Hall's looking at?

Hall's looking at that window over there.

Is Black looking at the same window?

No?

Then which is the window (that) Black's looking at?

This window over here.

Who's looking at the other window?

What's the name of the pupil who's looking at the other window?

What are the names of the things (that) those two pupils are looking at?

etc.

etc.

I'm pointing to the door.

What am I pointing to?

What's the name of the thing (that) I'm pointing to?

The name of the thing (that) I'm pointing to is a window.

Green, please come and stand in this corner.

Brown, please go and stand in that corner over there.

What corner's Green standing in?

He's standing in this corner.

What's the name of the pupil who's standing in that corner over there?

I'm going to take Hall's book and Field's pencil.

I've taken a book from this desk.

I've taken a pencil from that desk.

This is the desk (that) I've taken the book from.

Which is the desk (that) I've taken the pencil from?

That one over there.

Is this the book (that) I've taken from this desk?

Is this the pencil (that) I've taken from that desk?

No, it isn't.

Which pencil is it (that) I've taken from that desk ; the one in my left hand or the one in my right hand ?

The one in my right hand.

Did I take the pencil from this desk or from that desk ?

etc.

etc.

This is the pen (that) I generally write with.

This is the knife (that) I generally cut with.

Is this the pen (that) I generally write with ?

Which pen do I generally write with ?

I generally write with this one.

Which is the knife (that) I generally cut with ?

Which is the blackboard (that) I generally write on ?

What's the name of the thing (that) I write on the blackboard with ?

Which hand do I write with ?

Is this the hand (that) I write with ?

Do I see with my left eye or with my right eye ?

I see with both eyes.

Which is the ear (that) I hear with ?

Which is the hand (that) I take things with ?

I take things with both my hands.

Which is the hand that I'm taking this pencil with ?

Which is the eye (that) I see things with ?

Which is the shoe (that) I wear on my left foot ?

This is my left foot.

Now tell me.

Do I wear the left glove on my right hand ?

Which is the glove (that) I wear on the right hand ?

Beach, please give me your book.

Green, please give me your pencil.

What did I ask Beach for ?

Did I ask Green for his book, too ?

Then what did I ask Green for ?

Is this the thing (that) I asked Beach for, or is it the thing (that) I asked Green for ?

Which is the book (that) I asked Beach for ?

This one ?

Which is the pencil (that) I asked Green for?

This one. Here it is!

etc. etc.

SERIES XLVI.

Chief Sentence-Types.

I know (that) it's a book. It's better to learn well. If a pupil
remembers well he learns well. You know where I went.

Chief Contents-Material.

To Know. To Understand. To Remember. To Forget. To Learn.
To Mean. Foreign. Difficult. Easy.

Chief Points of Grammar.

Subordinate Clauses. The Subordinating Conjunction "that." The
Conjunctives. The Indirect Question.

Can you see what I have got in my hand?

Yes, you can.

It's a book.

You can see it.

You know (that) it's a book.

You know it, because you see it.

You know how many windows there are in this room.

You can count them.

I've got something in my pocket.

You can't see it.

Can you tell me what it is?

No, you can't.

You don't know.

You don't know what I've got in my pocket.

You don't know (that) it's a knife.

Here it is!

Now you know.

Do you know what there is in this drawer?

No, you don't.

You know my name.

I know your name.

I know (that) your name's Hall.

Do you know where I went yesterday ?

No, you don't.

Do you know where Tokyo is ?

Yes, you know (that) Tokyo's in Japan.

Are you in Japan ?

Are you in England ?

No, you know (that) you're not in England.

Do you know where London is ?

Do you know (that) London's the capital of England ?

If somebody asks you a question and you don't know the answer, you say " I don't know."

(Here the teacher says something in English very rapidly)

Did you understand me ?

Did you understand what I said ?

No, you didn't.

Why not ?

Because I spoke too quickly.

It's difficult to understand when somebody speaks very quickly.

(Here the teacher may say one or more sentences in French or some other language.)

Did you understand me ?

No, you didn't.

Why not ?

Because I was speaking French.

You don't know French, so you can't understand people when they speak French.

Do I understand you when you speak Japanese to me ?

Do you understand the word " book " ?

Yes, you do.

You know the word, and so you understand it.

Do you understand the word " absolutely " ?

No, you don't understand that word.

Why not ? Because it's a new word for you.

Do you understand the word " empitsu " ?

Why do you understand it? Because it's a Japanese word.

Do you know (that) it's a Japanese word?

Yes, because Japanese is your language.

English isn't your language, so there are many words (that) you don't understand or know.

English is a foreign language for you.

Is French a foreign language?

Is German your language or a foreign language?

Do you know German?

Do you understand German?

Do you understand me when I speak to you in English?

You're learning English.

You're learning English from me.

I'm teaching you English.

I'm your teacher.

Do you know (that) I'm your teacher?

You're my pupil(s).

Are you learning English or French?

Am I teaching you German or English?

Is it difficult or easy to learn a foreign language?

You know a lot of English words, because you have learnt them.

When you learn something, you know it.

Just now I said a new English word to you.

What was that word?

Do you know it?

No. You don't remember the word.

Sometimes we learn words, but we don't always remember them; we forget them.

Do you remember my name, or have you forgotten it?

Do you remember the name of the largest city in England, or have you forgotten it?

(Holding up various objects)

Do you remember the name of this, or have you forgotten it?

Have you brought your book with you to-day, or have you forgotten it?

Do you remember the number of your house, or have you forgotten it?

What is the meaning of the word "pupil"?

Do you remember the word, or have you forgotten it?

Do you remember the meaning of the word "teacher"?

Do you remember the meaning of the word "foreign"?

etc.

etc.

If a pupil remembers well, he learns well.

If a pupil remembers badly, he learns badly.

Which is better : to remember things or to forget things?

Which is better : to learn well or to learn badly?

It's better to learn well.

If you don't know the answer to a question, what do you say?

You say "I don't know."

If you don't understand a question, do you say "I don't know" or "I don't understand"?

You say "I don't understand."

What is the meaning of the word "North"?

How do you say "North" in Japanese?

Look at this Chinese character.

Do you know what it means?

Please give me the meaning in English.

If I say to you "Go to the door," do you understand what I mean?

If I say to you "I want you to go to the post office and buy me some stamps," do you understand what I mean?

etc.

etc.

SERIES XLVII.

Most of the matter treated in this series corresponds more or less to the sentence-type and contents-material given in Series 52 of the Conventional Conversation.

Chief Sentence-Type.

This is the pupil to whom I have given a book or This is the pupil I've given a book to.

Chief Points of Grammar.

Relative Clauses Applying to Persons (with Prepositions).

Beach, please take this book.

Field, please take this pencil.

Beach is the pupil (that) I've given a book to.

Is Field the pupil (that) I've given a pencil to?

Who's the pupil (that) I've given the book to?

Beach, are you the one (that) I've given the book to?

Am I the one (that) Beach has received a book from?

Field, are you the one (that) I've given the pencil to?

Am I the one (that) Field has received the pencil from?
 Yes, I am.
 I've just taken Dark's pencil away from him.
 And I've just taken Hill's book away from him, too.
 Is Dark the one (that) I took the pencil away from?
 Did I take the book or the pencil away from Hill?
 Who(m) did I take the pencil away from?
 Did I take the book away from Dark, too?
 Then who(m) did I take the book away from?
 What's the name of the pupil (that) I took the book away from?
 Hill, are you the one (that) I took this book away from?
 I'm pointing to Brown.
 Is Brown the one (that) I'm pointing to?
 Is Brown the one (that) I took the pencil away from?
 Who is it that's pointing to Brown?
 What's the name of the pupil (that) you're sitting behind?
 What's the name of the pupil (that) you're sitting in front of?
 What's the name of the pupil (that) Green is sitting behind?
 The name of the pupil (that) Green's sitting behind is Moon.
 What's the name of the pupil (that) Beach is sitting in front of?
 What's the name of the pupil (that) I'm standing in front of?
 The name of the pupil (that) I'm standing in front of is Dark.
etc. etc.

SERIES XLVIII.

The point of grammar treated in this series corresponds more or less to that given in Series 51 of the Conventional Conversation.

Chief Sentence-Types.

A book has been taken from the desk by me. A book was taken from the desk by me.

Chief Contents-Material.

Taken. Put. Written. Given. Broken. Burnt. Opened.

Chief Points of Grammar.

- The Passive Voice used with
- a. The Present Perfect Tense,
 - b. The Preterite Tense.

SERIES XLVIII a.

I've taken a book from the desk.

What have you taken from the desk?

I've taken a book.

What has been taken from the desk.

A book has been taken from it.

Has the book been taken, or has the pencil been taken?

Who has taken it?

Has it been taken from the desk or from the chair?

Now I've put the book on the desk again.

What have I just done?

Has the book been put on the desk, or has it been put on the chair?

Has the book been put on the desk, or has the pencil been put on it?

I've written my name on the blackboard.

Has my name been written on the blackboard?

Yes, it has.

Has your name been written on the blackboard?

No, it hasn't.

Whose name has been written on the blackboard?

Mine has.

By whom was my name written on the blackboard?

It was written by me.

By whom was the book taken from the desk?

It was taken by me.

By whom was the book put back on the desk?

It was put back by me.

Beach, come and write your name on the blackboard.

What have you just done?

Has your name or my name been written on the blackboard?

By whom was Beach's name written on the blackboard?

Has it been written on the blackboard with a piece of chalk or with a pen?

Please give me that piece of chalk, Beach.

What has Beach just done?

Has the piece of chalk been given to me?

By whom has it been given?

Hill, please come and break this match.

Have you broken it?

Has this match been broken ?

Yes, it has.

Has this match been burnt ? No, it hasn't.

Has this match been cut ? No, it hasn't.

What has been done ?

The match has been broken.

Broken by whom ? Broken by Hill.

Did I let him break it ?

Who told him to break it ?

By whom was he told to break it.

Field, please go and open the door.

What has Field just done ?

Has the door been opened, or has it been shut ?

By whom has it been opened ?

etc.

etc.

SERIES XLVIII b.

Yesterday (*or* just now) I took a book from the desk.

What did I do ?

What was taken from the desk ?

A book was.

Was the book taken or was the pencil taken ?

The book was taken.

Who took it ?

Did Beach take it or did I ?

I took it myself.

Was it taken from the desk or from the chair ?

Did I write my name on the blackboard yesterday or did I write it just now ?

I wrote it yesterday.

Did I write my name on the blackboard or on a piece of paper ?

Who wrote my name on the blackboard ?

I wrote it myself.

Was my name written on the blackboard yesterday ?

Yes, it was.

Was your name written on the blackboard ?

No, my name was written on the blackboard.

SERIES XLVIII a.

I've taken a book from the desk.

What have you taken from the desk?

I've taken a book.

What has been taken from the desk.

A book has been taken from it.

Has the book been taken, or has the pencil been taken?

Who has taken it?

Has it been taken from the desk or from the chair?

Now I've put the book on the desk again.

What have I just done?

Has the book been put on the desk, or has it been put on the chair?

Has the book been put on the desk, or has the pencil been put on it?

I've written my name on the blackboard.

Has my name been written on the blackboard?

Yes, it has.

Has your name been written on the blackboard?

No, it hasn't.

Whose name has been written on the blackboard?

Mine has.

By whom was my name written on the blackboard?

It was written by me.

By whom was the book taken from the desk?

It was taken by me.

By whom was the book put back on the desk?

It was put back by me.

Beach, come and write your name on the blackboard.

What have you just done?

Has your name or my name been written on the blackboard?

By whom was Beach's name written on the blackboard?

Has it been written on the blackboard with a piece of chalk or with a pen?

Please give me that piece of chalk, Beach.

What has Beach just done?

Has the piece of chalk been given to me?

By whom has it been given?

Hill, please come and break this match.

Have you broken it?

Has this match been broken ?

Yes, it has.

Has this match been burnt ? No, it hasn't.

Has this match been cut ? No, it hasn't.

What has been done ?

The match has been broken.

Broken by whom ? Broken by Hill.

Did I let him break it ?

Who told him to break it ?

By whom was he told to break it.

Field, please go and open the door.

What has Field just done ?

Has the door been opened, or has it been shut ?

By whom has it been opened ?

etc.

etc.

SERIES XLVIII b.

Yesterday (*or* just now) I took a book from the desk.

What did I do ?

What was taken from the desk ?

A book was.

Was the book taken or was the pencil taken ?

The book was taken.

Who took it ?

Did Beach take it or did I ?

I took it myself.

Was it taken from the desk or from the chair ?

Did I write my name on the blackboard yesterday or did I write it just now ?

I wrote it yesterday.

Did I write my name on the blackboard or on a piece of paper ?

Who wrote my name on the blackboard ?

I wrote it myself.

Was my name written on the blackboard yesterday ?

Yes, it was.

Was your name written on the blackboard ?

No, my name was written on the blackboard.

SERIES XLVIII a.

I've taken a book from the desk.

What have you taken from the desk?

I've taken a book.

What has been taken from the desk.

A book has been taken from it.

Has the book been taken, or has the pencil been taken?

Who has taken it?

Has it been taken from the desk or from the chair?

Now I've put the book on the desk again.

What have I just done?

Has the book been put on the desk, or has it been put on the chair?

Has the book been put on the desk, or has the pencil been put on it?

I've written my name on the blackboard.

Has my name been written on the blackboard?

Yes, it has.

Has your name been written on the blackboard?

No, it hasn't.

Whose name has been written on the blackboard?

Mine has.

By whom was my name written on the blackboard?

It was written by me.

By whom was the book taken from the desk?

It was taken by me.

By whom was the book put back on the desk?

It was put back by me.

Beach, come and write your name on the blackboard.

What have you just done?

Has your name or my name been written on the blackboard?

By whom was Beach's name written on the blackboard?

Has it been written on the blackboard with a piece of chalk or with a pen?

Please give me that piece of chalk, Beach.

What has Beach just done?

Has the piece of chalk been given to me?

By whom has it been given?

Hill, please come and break this match.

Have you broken it?

Was the lesson given by you ?

No ? Then who gave the lesson ?

I did.

Why didn't you ?

Because you're a pupil, and you receive lessons.

Did I use the chalk yesterday ?

Yes, I did.

Was the chalk used yesterday ?

Yes, it was.

What was used yesterday ?

The chalk was.

Was it used by me or by you ?

It was used by me.

What was the chalk used for ?

It was used for writing on the blackboard.

Did I write on the paper with a piece of chalk ?

No, I didn't.

Why not ?

Because I can't write on the paper with a piece of chalk.

Was this school-room used yesterday ?

Yes, it was.

By whom was it used ?

It was used by us.

Was this room used on Sunday ?

No, it wasn't.

Why not ?

Because Sunday's a day of rest.

etc.

etc.



By whom was my name written on the blackboard?

By myself ; I wrote it myself.

Did Beach give me a piece of chalk?

Yes, he did.

What did Beach do?

He gave me a piece of chalk.

Was the piece of chalk given to me?

Yes, it was.

By whom was it given?

By Beach, did you say?

Come here, Hill, and break this match.

Now go back to your place.

Thank you.

Did Hill come to me and break a match?

Yes, he did.

Was the match broken?

Yes, it was.

Who(m) was it broken by?

It was broken by Hill.

Was it burnt?

No, it wasn't.

Was it cut?

No, it wasn't.

What was done?

The match was broken.

Broken by whom?

Broken by Hill.

Did I give you an English lesson yesterday?

By whom was the lesson given?

By the teacher.

Who's the teacher?

I am.

What did I do yesterday?

I gave you a lesson.

Was an English lesson given to you yesterday?

Was the lesson received by you?

Was the lesson given by you ?

No? Then who gave the lesson ?

I did.

Why didn't you ?

Because you're a pupil, and you receive lessons.

Did I use the chalk yesterday ?

Yes, I did.

Was the chalk used yesterday ?

Yes, it was.

What was used yesterday ?

The chalk was.

Was it used by me or by you ?

It was used by me.

What was the chalk used for ?

It was used for writing on the blackboard.

Did I write on the paper with a piece of chalk ?

No, I didn't.

Why not ?

Because I can't write on the paper with a piece of chalk.

Was this school-room used yesterday ?

Yes, it was.

By whom was it used ?

It was used by us.

Was this room used on Sunday ?

No, it wasn't.

Why not ?

Because Sunday's a day of rest.

etc.

etc.



SECTION V

Action Chains

SECTION V.

ACTION CHAINS.

The term *Action Chains* will serve to designate a form of work which has proved its worth in connection with Direct Method teaching. It consists in its essence of a succession of actions, each of which (except the last) suggests a further action, to be performed by the teacher and his pupils to a verbal accompaniment, either in the form of questions and answers or in the form of recitation without the question stimulus.

The credit for the discovery and elaboration of the system belongs to Gouin, who in 1880 introduced the system to the French public. In 1892 Howard Swan and Victor Bétis made an English adaptation of the Gouin system (subsequently recommended by the former collaborator for use in Japanese schools during his visit to Japan in 1902⁽¹⁾). Although to-day the Gouin system as such no longer enjoys its former reputation and popularity, the germ of the idea has survived, and (in a very reduced and modified form) has been found practicable in many a modern class-room. At the Perse School, Cambridge, a highly systematized form of Gouin is used successfully in teaching French by L. C. de Glehn and L. Chouville (the authors of *Le Cours Français du Lycée Perse* and *De l'Action à la Rédaction par la Parole*⁽²⁾).

The series adopted in the present work consists of a succession of eight actions, *vis* :

1. Getting up,
2. Going to the door,
3. Opening the door,
4. Going out of the room,
5. Coming into the room,
6. Shutting the door,
7. Going (*or coming*) back to one's place,
8. Sitting down.

The actions are performed by the teacher and by one or more pupils, and serve as the basis of a series of drills which may be extended to cover most of the uses of the verb. In

(1) See *The Psychological Method* (Lectures by Howard Swan, arranged by K. Ando, Tokyo Kōmei-sha, 1902).

(2) Both published by Hefter, Cambridge.

4. Put the piece of chalk down.
5. Take the duster.
6. Rub out what you've written.
7. Put the duster down.
8. Go and sit down.

SERIES 3.

1. Take this card.
2. Take this pair of scissors.
3. Cut the four corners off the card.
4. Cut the card into two pieces.
5. Make three holes in one piece.
6. Tear the other piece of card in two.
7. Put the scissors in the drawer.
8. Throw the pieces of card into the waste-paper basket.

SERIES 4.

1. Spread this sheet of paper on the desk.
2. Put this book on the paper.
3. Wrap the paper round the book.
4. Fold the ends of the paper.
5. Take this piece of string.
6. Wind the string round the parcel.
7. Tie the two ends together.
8. Put the parcel in this drawer.

SERIES 5.

1. Take the parcel out of the drawer.
2. Untie the string.
3. Roll up the string.
4. Put the string back into the drawer.
5. Undo the parcel.
6. Fold up the sheet of paper.
7. Put it where you put the string just now.
8. Stand the book on a corner of the desk.

this book an appropriate selection has been suggested, but the teacher may adopt or modify the series according to his discretion. One or more of the following divergencies may be acceptable

1. "Stand up" instead of "Get up,"
4. "Go out" instead of "Go out of the room,"
5. "Come in" or
"Come back into the room" instead of "Come into the room,"
6. "Close" instead of "Shut,"
7. "Seat" instead of "Place."

The series might be extended by adding
between 1 and 2: "Come up to the desk,"
between 2 and 3: "Wait at the door" or "Stop (at the door),"
between 4 and 5: "Wait outside (the room)."

As will be seen from the various treatments selected, the possibilities of variation are numerous, and to some extent it is left to the teacher to devise his own modes of procedure and methods of overcoming minor obstacles.

The teacher unacquainted with, or unwilling to use, the Japanese language will find no great difficulty in initiating his pupils into the various modes of procedure: with the aid of appropriate gestures, suggestive actions and words, the learners soon come to know what they are required to do and to say.

Should the teacher for any reason consider the 8 actions figuring in the following Series unsuitable or inadequate, he may use any of the following 5 Series in its place or in addition.

SERIES 1.

1. Take this box of matches.
2. Open it.
3. Take out a match.
4. Shut the box.
5. Strike the match.
6. Light the candle.
7. Throw the match away.
8. Blow out the candle.

SERIES 2.

1. Go to the blackboard.
2. Take a piece of chalk.
3. Write your name on the blackboard.

Stage of Development 3.

Imperative and Present Progressive Tense. 1st Person Singular.

Teacher (addressing one pupil):

The pupil does what he is told
to do, saying:

A	Get up, please.	I'm getting up.
B	Go to the door, please.	I'm going to the door.
C	Open the door, please.	I'm opening the door.
	Go out of the room, please.	I'm going out of the room.
	Come into the room, please.	I'm coming into the room.
	Shut the door, please.	I'm shutting the door.
	Go back to your place, please.	I'm going back to my place.
	Sit down, please.	I'm sitting down.

DI Subsequently various pupils may be called upon to perform the series of eight actions and to say what they are doing without being prompted by any imperative on the part of the teacher.

Stage of Development 4.

Present Progressive Tense. 2nd Person Singular.

The statements and questions on the teacher's part may be omitted. The teacher may simply perform the actions, and the pupils (collectively or individually) will announce what he is doing.

Teacher:

Pupil(s):

Ae	(I'm getting up. What am I doing?)	You're getting up.
Df	(I'm going to the door. What am I doing?)	You're going to the door.
DI	(I'm opening the door. What am I doing?)	You're opening the door.
	(I'm going out of the room. What am I doing?)	You're going out of the room.
	(I'm coming into the room. What am I doing?)	You're coming into the room.
	(I'm shutting the door. What am I doing?)	You're shutting the door.
	(I'm going back to my place. What am I doing?)	You're going back to your place.
	(I'm sitting down. What am I doing?)	You're sitting down.

ACTION CHAINS.

Stage of Development 1.

Present Progressive Tense. 1st Person Singular.

The teacher performs the following series of eight actions (three or more times) announcing what he is doing. No verbal response on the part of the pupils is required.

Ac	<i>Teacher :</i> I'm getting up.
	I'm going to the door.
	I'm opening the door.
	I'm going out of the room.
	I'm coming into the room.
	I'm shutting the door.
	I'm going back to my place.
	I'm sitting down.

Stage of Development 2.

Imperative.

Bi	<i>Teacher</i> (addressing one pupil):	
	Get up, please.	(The pupil does so.)
	Go to the door, please.	(The pupil does so.)
	Open the door, please.	(The pupil does so.)
	Go out of the room, please.	(The pupil does so.)
	Come into the room, please.	(The pupil does so.)
	Shut the door, please.	(The pupil does so.)
	Go back to your place, please.	(The pupil does so.)
	Sit down, please.	(The pupil does so.)

NOTES. The above orders may be given to two or more pupils according to the discretion of the teacher.

"Get up," etc. may be varied by "Will you get up?"

"Would you mind getting up?" "I want you to get up," etc.

Stage of Development 3.

Imperative and Present Progressive Tense. 1st Person Singular.

Teacher (addressing one pupil) :

The pupil does what he is told
to do, saying :

Get up, please.

I'm getting up.

Go to the door, please.

I'm going to the door.

Open the door, please.

I'm opening the door.

Go out of the room, please.

I'm going out of the room.

Come into the room, please.

I'm coming into the room.

Shut the door, please.

I'm shutting the door.

Go back to your place, please.

I'm going back to my place.

Sit down, please.

I'm sitting down.

Subsequently various pupils may be called upon to perform the series of eight actions and to say what they are doing without being prompted by any imperative on the part of the teacher.

Stage of Development 4.

Present Progressive Tense. 2nd Person Singular.

The statements and questions on the teacher's part may be omitted. The teacher may simply perform the actions, and the pupils (collectively or individually) will announce what he is doing.

Teacher :

Pupil(s) :

(I'm getting up. What am I doing?)

You're getting up.

(I'm going to the door. What am I doing?)

You're going to the door.

(I'm opening the door. What am I doing?)

You're opening the door.

(I'm going out of the room. What am I doing?)

You're going out of the
room.

(I'm coming into the room. What am I doing?)

You're coming into the
room.

(I'm shutting the door. What am I doing?)

You're shutting the door.

(I'm going back to my place. What am I doing?)

You're going back to your
place.

(I'm sitting down. What am I doing?)

You're sitting down.

Stage of Development 5.

Present Progressive Tense. 1st, 2nd and 3rd Persons Singular.

The teacher will recapitulate Stages of Development 3 and 4, and then, call upon a pupil (Beach⁽¹⁾) to perform the same succession of eight actions (one or more times), and relates to the class what Beach⁽¹⁾ is doing. At the second and subsequent repetitions the class may echo the teacher's words :

	<i>Teacher :</i>	<i>The Class :</i>
Ac	He's ⁽²⁾ getting up ⁽³⁾	(He's getting up.)
(Cc)	He's going to the door.	(He's going to the door.)
	He's opening the door.	(He's opening the door.)
	He's going out of the room.	(He's going out of the room.)
	He's coming into the room.	(He's coming into the room.)
	He's shutting the door.	(He's shutting the door.)
	He's going back to his place.	(He's going back to his place.)
	He's sitting down.	(He's sitting down.)

(1) *or* Miss Beach.

(2) *or* She's.

(3) *or* Beach is getting up.

(4) *or* her.

The following Interlocutory Series may then be given.

(GET UP)

Bi	Teacher (to Beach) :	Beach, ⁽¹⁾ get up, please. What are you doing ?
Df	Beach (to Teacher) :	I'm getting up.
	Beach (to the class) :	I say,* boys, ⁽²⁾ what am I doing ?
	The class (to Beach) :	You're getting up.
	Teacher (to the class) :	What's Beach doing ?
	The class (to Teacher) :	He's ⁽³⁾ getting up.
	Teacher (to Beach) :	Are you getting up ?
	Beach (to Teacher) :	Yes, I am.

(1) *or* Miss Beach.

(2) *or* girls

(3) *or* She's

* American teachers may replace the characteristically British expression "I say" by "Say." Or any other suitable locution may be used, such as "Well," "Look here," "Tell me," etc.

Beach (to the class): I say, boys, am I getting up?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach getting up?
 The class (to Teacher): Yes, he is.

(GO TO THE DOOR)

Bi Teacher (to Beach): Beach, go to the door, please. What are you doing?
 Df Beach (to Teacher): I'm going to the door.
 Beach (to the class): I say, boys, what am I doing?
 The class (to Beach): You're going to the door.
 Teacher (to the class): What's Beach doing?
 The class (to Teacher): He's going to the door.
 Teacher (to Beach): Are you going to the door?
 Beach (to Teacher): Yes, I am.
 Beach (to the class): I say, boys, am I going to the door?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach going to the door?
 The class (to Teacher): Yes, he is.

(OPEN THE DOOR.)

Bi Teacher (to Beach): Beach, open the door, please. What are you doing?
 Df Beach (to Teacher): I'm opening the door.
 Beach (to the class): I say, boys, what am I doing?
 The class (to Beach): You're opening the door.
 Teacher (to the class): What's Beach doing?
 The class (to Teacher): He's opening the door.
 Teacher (to Beach): Are you opening the door?
 Beach (to Teacher): Yes, I am.
 Beach (to the class): I say, boys, am I opening the door?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach opening the door?
 The class (to Teacher): Yes, he is.

(GO OUT OF THE ROOM.)

Bi	Teacher (to Beach):	Beach, go out of the room, please. What are you
Df		doing?
	Beach (to Teacher):	I'm going out of the room.
	Beach (to the class):	I say, boys, what am I doing?
	The class (to Beach):	You're going out of the room.
	Teacher (to the class):	What's Beach doing?
	The class (to Teacher):	He's going out of the room.
	Teacher (to Beach):	Are you going out of the room?
	Beach (to Teacher):	Yes, I am.
	Beach (to the class):	I say, boys, am I going out of the room?
	The class (to Beach):	Yes, you are.
	Teacher (to the class):	Is Beach going out of the room?
	The class (to Teacher):	Yes, he is.

(COME INTO THE ROOM.)

Bi	Teacher (to Beach):	Beach, come into the room, please. What are you
Df		doing?
	Beach (to Teacher):	I'm coming into the room.
	Beach (to the class):	I say, boys, what am I doing?
	The class (to Beach):	You're coming into the room.
	Teacher (to the class):	What's Beach doing?
	The class (to Teacher):	He's coming into the room.
	Teacher (to Beach):	Are you coming into the room?
	Beach (to Teacher):	Yes, I am.
	Beach (to the class):	I say, boys, am I coming into the room?
	The class (to Beach):	Yes, you are.
	Teacher (to the class):	Is Beach coming into the room?
	The class (to Teacher):	Yes, he is.

(SHUT THE DOOR.)

Bi	Teacher (to Beach):	Beach, shut the door, please. What are you doing?
Df	Beach (to Teacher):	I'm shutting the door.
	Beach (to the class):	I say, boys, what am I doing?
	The class (to Beach):	You're shutting the door.

Teacher (to the class): What's Beach doing?
 The class (to Teacher): He's shutting the door.
 Teacher (to Beach): Are you shutting the door?
 Beach (to Teacher): Yes, I am.
 Beach (to the class): I say, boys, am I shutting the door?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach shutting the door?
 The class (to Teacher): Yes, he is.

(COME BACK TO YOUR PLACE.)

Bi Teacher (to Beach): Beach, come back to your place, please. What
 Df are you doing?
 Beach (to Teacher): I'm coming back to my place.
 Beach (to the class): I say, boys, what am I doing?
 The class (to Beach): You're coming back to your place.
 Teacher (to the class): What's Beach doing?
 The class (to Teacher): He's coming back to his place.
 Teacher (to Beach): Are you coming back to your place?
 Beach (to Teacher): Yes, I am.
 Beach (to the class): I say, boys, am I coming back to my place?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach coming back to his place?
 The class (to Teacher): Yes, he is.

(SIT DOWN.)

Bi Teacher (to Beach): Beach, sit down, please. What are you doing?
 Df Beach (to Teacher): I'm sitting down.
 Beach (to the class): I say, boys, what am I doing?
 The class (to Beach): You're sitting down.
 Teacher (to the class): What's Beach doing?
 The class (to Teacher): He's sitting down.
 Teacher (to Beach): Are you sitting down?
 Beach (to Teacher): Yes, I am.
 Beach (to the class): I say, boys, am I sitting down?
 The class (to Beach): Yes, you are.
 Teacher (to the class): Is Beach sitting down?
 The class (to Teacher): Yes, he is.

Stage of Development 6.

Present Progressive Tense. 1st, 2nd and 3rd Persons Plural.

The teacher and one of the pupils perform the succession of eight actions. At each action the teacher informs the pupil and the class what they are doing.

Teacher :

Ac We're getting up.
We're going to the door,
We're opening it.
We're going out of the room.
We're coming into the room.
We're shutting the door.
We're going back to our places.

The same succession of actions is performed in the same way, but this time the pupil (prompted by the teacher when strictly necessary) makes the statements.

Pupil :

DI We're getting up.
We're going to the door.
etc. etc.

Two pupils are now called upon to perform the succession of actions. As each one is performed, the teacher informs them what they are doing.

Teacher (to the two pupils):

Ac You're getting up.
You're going to the door.
etc. etc.

The same succession of actions is performed in the same way, but this time the class makes the statements.

The class (to the two pupils):

Cc You're getting up.
You're going to the door.
etc. etc.

* Make certain that the class is mentally addressing the two pupils and not the teacher.

The same succession of actions is performed in the same way. As each one is performed, the teacher, (ostensively addressing himself to the class and not to the two pupils) announces what the two pupils are doing.

Teacher (to the class):
 Ae They're getting up.
 They're going to the door.
 They're opening the door.
 They're going out of the room.
 They're coming into the room.
 They're shutting the door.
 They're going back to their places.
 They're sitting down.

The same succession of actions is performed in the same way, but this time the class (ostensively addressing itself to the teacher) announces what the two pupils are doing.

The class:
 Ce They're getting up.
 They're going to the door.
 etc. etc.

The following Interlocutory Series may then be given.

(GET UP.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, get up, please. What are you doing?
Of	Beach and Dark (to Teacher):	We're getting up.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're getting up.
	Teacher (to the class):	What are Beach and Dark doing?
	The class (to Teacher):	They're getting up.
	Teacher (to Beach and Dark):	Are you getting up?
	Beach and Dark (to Teacher):	Yes, we are.
	Beach and Dark (to the class):	I say, boys, are we getting up?
	The class (to Beach and Dark):	Yes, you are.
	Teacher (to the class):	Are Beach and Dark getting up?
	The class (to Teacher):	Yes, they are.

(GO TO THE DOOR.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, go to the door, please.
Df		What are you doing?
	Beach and Dark (to Teacher):	We're going to the door.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're going to the door.
	Teacher (to the class):	What are Beach and Dark doing?
	The class (to Teacher):	They're going to the door.
	Teacher (to Beach and Dark):	Are you going to the door?
	Beach and Dark (to Teacher):	Yes, we are.
	Beach and Dark (to the class):	I say, boys, are we going to the door?
	The class (to Beach and Dark):	Yes, you are.
	Teacher (to the class):	Are Beach and Dark going to the door?
	The class (to Teacher):	Yes, they are.

(OPEN THE DOOR.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, open the door, please.
Df		What are you doing?
	Beach and Dark (to Teacher):	We're opening the door.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're opening the door.
	Teacher (to the class):	What are Beach and Dark doing?
	The class (to Teacher):	They're opening the door.
	Teacher (to Beach and Dark):	Are you opening the door?
	Beach and Dark (to Teacher):	Yes, we are.
	Beach and Dark (to the class):	I say, boys, are we opening the door?
	The class (to Beach and Dark):	Yes, you are.
	Teacher (to the class):	Are Beach and Dark opening the door?
	The class (to Teacher):	Yes, they are.

(GO OUT OF THE ROOM.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, go out of the room,
Df		please. What are you doing?
	Beach and Dark (to Teacher):	We're going out of the room.

Beach and Dark (to the class):	I say, boys, what are we doing?
The class (to Beach and Dark):	You're going out of the room.
Teacher (to the class):	What are Beach and Dark doing?
The class (to Teacher):	They're going out of the room.
Teacher (to Beach and Dark):	Are you going out of the room?
Beach and Dark (to Teacher):	Yes, we are.
Beach and Dark (to the class):	I say, boys, are we going out of the room?
The class (to Beach and Dark):	Yes, you are.
Teacher (to the class):	Are Beach and Dark going out of the room?
The class (to Teacher):	Yes, they are.

(COME INTO THE ROOM.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, come into the room,
Df		please. What are you doing?
	Beach and Dark (to Teacher):	We're coming into the room.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're coming into the room.
	Teacher (to the class):	What are Beach and Dark doing?
	The class (to Teacher):	They're coming into the room.
	Teacher (to Beach and Dark):	Are you coming into the room?
	Beach and Dark (to Teacher):	Yes, we are.
	Beach and Dark (to the class):	I say, boys, are we coming into the room?
	The class (to Beach and Dark):	Yes, you are.
	Teacher (to the class):	Are Beach and Dark coming into the room?
	The class (to Teacher):	Yes, they are.

(SHUT THE DOOR.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, shut the door, please.
Df		What are you doing?
	Beach and Dark (to Teacher):	We're shutting the door.

Beach and Dark (to the class):	I say, boys, what are we doing?
The class (to Beach and Dark):	You're shutting the door.
Teacher (to the class):	What are Beach and Dark doing?
The class (to Teacher):	They're shutting the door.
Teacher (to Beach and Dark):	Are you shutting the door?
Beach and Dark (to Teacher):	Yes, we are.
Beach and Dark (to the class):	I say, boys, are we shutting the door?
The class (to Beach and Dark):	Yes, you are.
Teacher (to the class):	Are Beach and Dark shutting the door?
The class (to Teacher):	Yes, they are.

(COME BACK TO YOUR PLACES.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, come back to your
Df		places, please. What are you doing?
	Beach and Dark (to Teacher):	We're coming back to our places.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're coming back to your places.
	Teacher (to the class):	What are Beach and Dark doing?
	The class (to Teacher):	They're coming back to their places.
	Teacher (to Beach and Dark):	Are you coming back to your places?
	Beach and Dark (to Teacher):	Yes, we are.
	Beach and Dark (to the class):	I say, boys, are we coming back to our
		places?
	The class (to Beach and Dark):	Yes, you are.
	Teacher (to the class):	Are Beach and Dark coming back to
		their places?
	The class (to Teacher):	Yes, they are.

(SIT DOWN.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, sit down, please. What
Df		are you doing?
	Beach and Dark (to Teacher):	We're sitting down.
	Beach and Dark (to the class):	I say, boys, what are we doing?
	The class (to Beach and Dark):	You're sitting down.

Teacher (to the class):	What are Beach and Dark doing?
The class (to Teacher):	They're sitting down.
Teacher (to Beach and Dark):	Are you sitting down?
Beach and Dark (to Teacher):	Yes, we are.
Beach and Dark (to the class):	I say, boys, are we sitting down?
The class (to Beach and Dark):	Yes, you are.
Teacher (to the class):	Are Beach and Dark sitting down?
The class (to Teacher):	Yes, they are.

Stage of Development 7.

The teacher performs in succession three or more times each of the eight actions, and at the conclusion of each announces its accomplishment:

Ae *Teacher:* I've just got up.
 I've just gone (*or* come) to the door.
 I've just opened the door (*or* it).
 I've just gone (*or* come) out of the room.
 I've just come into the room.
 I've just shut the door.
 I've just gone (*or* come) back to my place.
 I've just sat down.

The teacher calls upon one of the pupils to perform the succession of actions, and at the conclusion of each announces to the pupil its accomplishment.

Ae *Teacher:* You've just got up.
 You've just gone to the door.
 You've just opened the door.
 etc. *etc.*

The same succession of actions is performed in the same way, and at the conclusion of each the teacher announces to the class its accomplishment.

Ae *Teacher:* He's just got up.
 He's just gone to the door.
 He's just opened the door.
 etc. *etc.*

The teacher again performs the same succession of actions, and at the conclusion of each, the class will say what he has done, either with or without a corresponding question on the part of the teacher.

Ce	(Teacher):	The class:
	(What have I just done?)	You've just got up.
	(What have I just done?)	You've just gone to the door.
	(What have I just done?)	You've just opened the door (<i>or</i> it).
	<i>etc.</i>	<i>etc.</i>

The teacher again calls upon one of the pupils to perform the same succession of actions, and at the conclusion of each, the pupil will say what he has just done, either with or without a corresponding question on the part of the teacher.

Ce	(Teacher):	The pupil:
	(What have you just done?)	I've just got up.
	(What have you just done?)	I've just gone (<i>or</i> come) to the door.
	(What have you just done?)	I've just opened the door (<i>or</i> it).
	<i>etc.</i>	<i>etc.</i>

The same succession of actions is performed in the same way, and at the conclusion of each the class will say what has just been done, either with or without a corresponding question on the part of the teacher.

Ce	(Teacher):	The class:
	(What has he* just done?)	He's just got up.
	(What has he just done?)	He's just gone to the door.
	(What has he just done?)	He's just opened the door.
	<i>etc.</i>	<i>etc.</i>

* or the pupil's name.

The following Interlocutory Series may then be given.

(GET UP.)

Bi	Teacher (to Beach):	Beach, get up, please. What have you just done?
Di	Beach (to Teacher):	I've just got up.
	Beach (to the class):	I say, boys, what have I just done?
	The class (to Beach):	You've just got up.
	Teacher (to the class):	What has Beach just done?

The class (to Teacher): He's just got up.
 Teacher (to Beach): Have you just got up?
 Beach (to Teacher): Yes, I have.
 Beach (to the class): I say, boys, have I just got up?
 The class (to Beach): Yes, you have.
 Teacher (to the class): Has Beach just got up?
 The class (to Teacher): Yes, he has.

(GO TO THE DOOR.)

Bi
Df

Teacher (to Beach); Beach, go to the door, please. What have you
just done?
 Beach (to Teacher): I've just gone (*or* come) to the door.
 Beach (to the class): I say, boys, what have I just done?
 The class (to Beach): You've just gone to the door.
 Teacher (to the class): What has Beach just done?
 The class (to Teacher): He's just gone to the door.
 Teacher (to Beach): Have you just gone to the door?
 Beach (to Teacher): Yes, I have.
 Beach (to the class): I say, boys, have I just gone (*or* come) to the
door?
 The class (to Beach): Yes, you have.
 Teacher (to the class): Has Beach just gone to the door?
 The class (to Teacher): Yes, he has.

The remaining 6 actions to be treated in the same way.

Stage of Development 8.

The teacher and one of the pupils perform the succession of eight actions. At each action the teacher informs the pupil and the class what they have just accomplished.

Teacher:

We've just got up
 We've just gone to the door.
etc.

Ac

The same succession of actions is performed in the same way, but this time the pupil (prompted by the teacher when strictly necessary) makes the statements.

Pupil :

Ce We've just got up.
We've just gone to the door.
etc.

Two pupils are now called upon to perform the succession of actions. As each one is accomplished, the teacher informs them what they have just done.

Teacher (to the two pupils) :

Ae You've just got up.
You've just gone to the door.
etc.

The same succession of actions is performed in the same way, but this time the class makes the statements.

The class (to the two pupils) :

Ce You've just got up.
You've just gone to the door.
etc.

The same succession of actions is performed in the same way. As each one is accomplished, the teacher (ostensively addressing himself to the class), announces what the two pupils have just done.

Teacher (to the class) :

Ae They've just got up.
They've just gone to the door.
etc.

The same succession of actions is performed in the same way, but this time the class (ostensively addressing itself to the teacher) announces what the two pupils have just done.

The class :

Ce They've just got up.
They've just gone to the door.
etc.

The following Interlocutory Series may then be given.

(GET UP.)

Bi	Teacher (to Beach and Dark):	Beach and Dark, get up, please. What have you just done?
Df	Beach and Dark (to Teacher):	We've just got up.
	Beach and Dark (to the class):	I say, boys, what have we just done?
	The class (to Beach and Dark):	You've just got up.
	Teacher (to the class):	What have Beach and Dark just done?
	The class (to Teacher):	They've just got up,
	Teacher (to Beach and Dark):	Have you just got up?
	Beach and Dark (to Teacher):	Yes, we have.
	Beach and Dark (to the class):	I say, boys, have we just got up?
	The class (to Beach and Dark):	Yes, you have.
	Teacher (to the class):	Have Beach and Dark just got up?
	The class (to Teacher):	Yes, they have.

The remaining 7 actions to be treated in the same way.

Stage of Development 9.

Present Tense (expressing habitual action) Singular.

Ae

Teacher: Every day I get up.
 Then I go to the door.
 Then I open it.
 Then I go out of the room.
 Then I come into the room.
 Then I shut the door.
 Then I go back to my place.
 Then I sit down.

Every day you get up.
 Then you go to the door.

etc.

Every day Beach gets up.
 Then he goes to the door.

etc.

The same succession of actions is performed in the same way, but this time the pupil (prompted by the teacher when strictly necessary) makes the statements.

Pupil :

Ce

We've just got up.

We've just gone to the door.

etc.

Two pupils are now called upon to perform the succession of actions. As each one is accomplished, the teacher informs them what they have just done.

Teacher (to the two pupils) :

Ac

You've just got up.

You've just gone to the door.

etc.

The same succession of actions is performed in the same way, but this time the class makes the statements.

The class (to the two pupils) :

Ce

You've just got up.

You've just gone to the door.

etc.

The same succession of actions is performed in the same way. As each one is accomplished, the teacher (ostensively addressing himself to the class), announces what the two pupils have just done.

Teacher (to the class) :

Ac

They've just got up.

They've just gone to the door.

etc.

The same succession of actions is performed in the same way, but this time the class (ostensively addressing itself to the teacher) announces what the two pupils have just done.

The class :

Ce

They've just got up.

They've just gone to the door.

etc.

Then we shut the door.
Then we go back to our places.
Then we sit down.

Every day you get up.
Then you go to the door.

etc.

Every day Beach and Dark get up.
Then they go to the door.

etc.

Teacher :

What do you do every day ?
What do you do then ?
What do you do then ?

etc.

What do we do every day ?
What do we do then ?

etc.

What do Beach and Dark do every day ?
What do they do then ?

etc.

Pupil(s) :

Every day we get up.
Then we go to the door.
Then we open the door.

etc.

Every day you get up.
Then you go to the door.

etc.

Every day they get up.
Then they go to the door.

etc.

The following Interlocutory Series may then be given.

(GET UP.)

Bi	Teacher (to Beach and Dark) :	Do you get up every day ?
Df	Beach and Dark (to Teacher) :	Yes, we do.
	Beach and Dark (to the class) :	I say, boys, do we get up every day ?
	The class (to Beach and Dark) :	Yes, you do.
	Teacher (to the class) :	Do Beach and Dark get up every day ?
	The class (to Teacher) :	Yes, they do.
	Teacher (to Beach and Dark) :	What do you do every day ?
	Beach and Dark (to Teacher) :	Every day we get up.
	Beach and Dark (to the class) :	I say, boys, what do we do every day ?
	The class (to Beach and Dark) :	Every day you get up.

	<i>Teacher :</i>	<i>Pupil :</i>
Ce	What do you do every day?	Every day I get up.
	What do you do then?	Then I go to the door.
	What do you do then?	Then I open it.
	<i>etc.</i>	<i>etc.</i>
	What do I do every day?	Every day you get up.
	What do I do then?	Then you go to the door,
	<i>etc.</i>	<i>etc.</i>
	What does Beach do every day?	Every day Beach gets up.
	What does he do then?	Then he goes to the door.
	<i>etc.</i>	<i>etc.</i>

The following Interlocutory Series may then be given.

(GET UP.)

Bi	Teacher (to Beach):	Do you get up every day?
Df	Beach (to Teacher):	Yes, I do.
	Beach (to the class):	I say, boys, do I get up every day?
	The class (to Beach):	Yes, you do.
	Teacher (to the class):	Does Beach get up every day?
	The class (to Teacher):	Yes, he does.
	Teacher (to Beach):	What do you do every day?
	Beach (to Teacher):	Every day I get up.
	Beach (to the class):	I say, boys, what do I do every day?
	The class (to Beach):	Every day you get up.
	Teacher (to the class):	What does Beach do every day?
	The class (to Teacher):	Every day he gets up.

The remaining 7 actions to be treated in the same way.

Stage of Development 10.

Present Tense (expressing habitual action) Plural.

Ac	<i>Teacher :</i>	Every day we get up.
		Then we go to the door.
		Then we open it.
		Then we go out of the room.
		Then we come into the room.

Teacher (to the class):

What do Beach and Dark do every day?

The class (to Teacher):

Every day they get up.

The remaining 7 actions to be treated in the same way.

Grammar Demonstration with Conventional Conversation.

To show and to inculcate the distinction between the (non-progressive) Present Tense and the Progressive Present Tense.

Teacher:

Pupils:

Ae	I'm sitting down.	
D1	What am I doing?	You're sitting down.
	Am I sitting down?	Yes, you are.
	Am I going to the door?	No, you're not.
	Do I go to the door every day?	Yes, you do.
	Are you sitting down?	Yes, we are (<i>or</i> Yes, I am).
	Are you going to the door?	No, we're not (<i>or</i> No, I'm not).
	Do you go to the door every day?	Yes, we do (<i>or</i> Yes, I do).
	What do you do every day?	We (<i>or</i> I) go to the door.
	What are you doing now?	We're (<i>or</i> I'm) sitting down.
	Is Beach sitting down?	Yes, he is.
	Is Beach going to the door?	No, he isn't.
	Does Beach go to the door every day?	Yes, he does.
	What is Beach doing now?	He's sitting down.
	What does Beach do every day?	He goes to the door.
	I'm touching the top of the blackboard.	
	Am I touching the top of the blackboard?	Yes, you are.
	Do I touch the top of the blackboard	
	every day?	No, you don't.
	What am I doing?	You're touching the top of the blackboard.

(These last three questions to be repeated several times).

Pinch your arms.	(The pupils do so.)
Keep pinching your arms.	(The pupils do so.)
Are you pinching your arms?	Yes, we are.
What are you doing?	We're pinching our arms.
Do you pinch your arms every day?	No, we don't.

(These last three questions to be repeated several times.)

- | | |
|--|---|
| Do you go home every day? | Yes, we do. |
| What do you do every day? | We go home. |
| Are you going home now? | No, we're not. |
| Do you go to bed every day? | Yes, we do. |
| What do you do every day? | We go to bed. |
| Are you going to bed now? | No, we're not. |
| I'm touching the corner of the window. | |
| Am I touching the corner of the window? | Yes, you are. |
| What am I doing? | You're touching the corner of the window. |
| Who's touching the corner of the window? | You are. |
| Do I touch the corner of the window every day? | No, you don't. |

(These last four questions to be repeated several times.)

etc.

etc.

Stage of Development 11.

Future. On account of the comparative regularity and normality the more classical use of *shall* and *will* is recommended, viz. I (we) shall. Shall I (we)? You will. Shall you? He (she, they) will. Will he (she, they)?

Ac

Teacher: To-morrow we shall get up.
 We shall go to the door.
 We shall open the door.
 We shall go out of the room.
 We shall come into the room.
 We shall shut the door.
 We shall go back to our places.
 We shall sit down.

Cc

Teacher: What shall we do to-morrow?
Pupils: We shall get up.
 We shall go to the door.

etc.

Ae
Ce

Teacher: To-morrow I shall get up and you'll get up.
I shall go to the door and you'll go to the door.
I shall open the door and you'll open the door.

etc.

Teacher: What shall I do?

Pupil(s): You'll get up.

Teacher: And what shall you do?

Pupil(s): I shall (*or we shall*) get up.

Teacher: What shall I do then?

Pupil(s): You'll go to the door.

Teacher: And what shall you do then?

Pupil(s): I shall (*or we shall*) go to the door.

etc.

Teacher: Shall I get up?

Pupils: Yes, you will.

Teacher: Shall you get up?

Pupils: Yes, we shall.

etc.

Teacher: Will Beach get up?

Pupils: Yes, he will.

Teacher: What will he do?

Pupils: He'll get up.

etc.

The following Interlocutory Series will be found very helpful in inculcating the various *shall* and *will* habits.

(GET UP.)

Teacher: Well, Beach, shall you get up to-morrow?

Beach: Yes, Mr. (or Mrs.) X,⁽¹⁾ I shall.⁽²⁾

Df

Teacher: What shall you do to-morrow?

Beach: I shall⁽²⁾ get up.

Beach: I say, boys, what shall I do to-morrow?

The class: You'll get up.

(1) Addressing the teacher.

(2) Note. *Shall* as simple announcement, and *will* to express consent or promise.

The class : I say, Mr. X., what will Beach do to-morrow ?

Teacher : He'll get up. You will, get up, won't you, Beach ?

Beach : Oh yes, Mr. X, I will. ⁽²⁾

Teacher : He says he will. What does he say ?

The class : He says he will.

Teacher : What will he do to-morrow ?

The class : He'll get up.

Teacher : Who will ?

The class : Beach will.

Teacher : Beach, who'll get up to-morrow ?

Beach : I shall (*or* I will). ⁽²⁾

(2) Note. *Shall* as simple announcement, and *will* to express consent or promise.

Stage of Development 12.

Preterite.

The teacher performs the 8 actions. At the conclusion of the whole series he announces :

Ae Just now I got up.
 Then I went to the door.
 Then I opened it.
 Then I went out.
 Then I came in.
 Then I shut the door.
 Then I went back to my place.
 Then I sat down.

(*Then* may be replaced by *And then* or by *After that*.)

After a few repetitions, the teacher asks :

Ce What did I do just now ?
 Pupils : Just now you got up.
 Then, you went to the door.
 etc.

Other variations may then be executed, e.g.

Teacher : What did you do just now ?

Ce Pupil : I got up.
Then I went to the door.

etc.

Teacher : What did we all do yesterday ?

The class : We all got up.

Then we went to the door.

etc.

The following Interlocutory Series is recommended.

Cc	Teacher (to pupil) :	What did you do just now ?
Df	Pupil :	I got up. Then I went to the door. etc., etc.
	Teacher :	Ask the others whether you got up.
	Pupil (to the class) :	I say, boys, did I get up ?
	The class :	Yes, you did.
	Teacher :	Ask the others what you did.
	Pupil (to the class) :	I say, boys, what did I do ?
	The class :	You got up.
	Teacher :	What did you do after that (<i>or</i> next) ?
	Pupil :	Then I went to the door.
	Teacher :	Ask the others whether you went to the door.
	Pupil (to the class) :	I say, boys, did I go to the door then ?
	The class :	Yes, you did.
	Teacher :	Ask the others what you did.

etc.

Stage of Development 13.

Infinitive and Subordinate Clauses.

I of	Teacher :	If* I tell you to get up, what must you do ?
	Pupil(s) :	If you tell me (<i>or</i> us) to get up, I (<i>or</i> we) must get up.
	Teacher :	Why ?
	Pupil(s) :	Because when a teacher tells a pupil to do something, he must do it.
	Teacher :	If I tell you to go to the door, what must you do ?

* At the discretion of the teacher *if* may be replaced by *when*.

- Pupil(s): If you tell me (*or* us) to go to the door, I (*or* we) must go to the door.
 Teacher: Why?
 Pupil(s): Because when a teacher tells a pupil to do something, he must do it.
 etc. for the remaining 6 actions.
 Teacher: If I tell you to get up, must you get up?
 Pupil(s): Yes, I must (*or* Yes, we must).
 Teacher: If I tell you to go to the door, must you go?
 Pupil(s): Yes, I must (*or* Yes, we must).
 etc. for the remaining 6 actions.
-

- Ae Teacher: You must get up.
 Then you must go to the door.
 Then you must open it.
 etc.

- Ce Teacher: What must you do?
 Pupil: I must get up.
 Then I must go to the door.
 Then I must open it.
 etc.
-

Stage of Development 14.

Desiderative.

Teacher (selecting one or more of the pupils in turn): I want you to get up, then to go to the door, then to open it, then to go out of the room, then to come in again, then to shut the door, then to go back to your place, then to sit down.

The pupil does so, and relates what he does or what he is doing.

An alternative procedure may be:

- Teacher (continuing): What do I want you to do?
 Df Pupil: You want me to get up, then you want me to go to the door, then
 you want me to open it, etc.
 Or
 Teacher (to another pupil): What do I want him (*or* her) to do?
 Df Pupil: You want him to get up, then you want him to go to the door, then
 you want him to open it, etc.

Stage of Development 15.

Desiderative Preterite and Future Preterite.

Teacher : If I wanted to stop somebody from getting up, I should (*or* I'd) say,
"Don't get up."

If I wanted to stop somebody from going to the door, I should (*or*
I'd) say, "Don't go to the door."

etc. for the remaining 6 actions.

The following Interlocutory Series may then be given.

(GET UP.)

Teacher (to Beach) : What would you say if you wanted to stop somebody
from getting up?

Beach (to Teacher) : If I wanted to stop somebody from getting up, I should (*or*
I'd) say, "Don't get up."

Beach (to the class) : I say, boys, what should I say if I wanted to stop some-
body from getting up?

The class (to Beach) : If you wanted to stop somebody from getting up, you
would (*or* you'd) say, "Don't get up."

Teacher (to the class) : If Beach wanted to stop somebody from getting up,
what would he say?

The class (to Teacher) : If Beach wanted to stop somebody from getting up, he
would (*or* he'd) say ; "Don't get up."

Teacher (to Beach) : Do you want to stop somebody from getting up?

Beach (to Teacher) : No, I don't.

Beach (to the class) : I say, boys, do I want to stop somebody from getting up?

The class (to Beach) : No, you don't.

Teacher (to the class) : Does Beach want to stop somebody from getting up?

The class (to Teacher) : No, he doesn't.

etc. for the remaining 7 actions.

Variant :

Teacher : What would you say in order to prevent somebody from getting up?

Pupil : If I wanted to prevent somebody from getting up, I should (*or* I'd)
say ; "Don't get up."

Stage of Development 16.

(Disobedience Series.)

- Bi Teacher : Beach, tell (*or* ask) Dark and Moon to get up.
 Df Beach : Dark and Moon, please get up.
 Dark gets up
 Moon remains seated and says : I won't get up.
 Teacher (to Moon) : Why won't you get up ?
 Moon : Because I don't want to.
 Teacher (to the class) : Who got up ?
 The class : Dark did.
 Teacher (to the class) : Who didn't get up ?
 The class : Moon didn't.
 Teacher (to the class) : Why didn't he get up ?
 The class : Because he didn't want to.
 Teacher (to Moon) : Will you get up if I ask you to ?
 Moon : Yes, I will.
 Teacher : Please get up.
 Moon gets up.
 Teacher : Has he got up now ?
 The class : Yes, he has.
 Teacher : Why ?
 The class : Because you asked him to.

(The series may be continued, augmented and varied almost to infinity according to the discretion and ingenuity of the teacher.)

Stage of Development 17.

Preterite and Future Perterite Conditional.

- Df Teacher : If I asked you to get up, what would you do ?
 Pupil : If you asked me to get up, I should (*or* I'd) get up.
 Teacher : Why ?
 Pupil : Because I (*or* we) always do what the teacher asks me (*or* us) to do.
 Teacher : If I asked you to go to the door, what would you do ?

Pupil : If you asked me to go to the door, I should (*or* I'd) go to the door.

Teacher : Why?

Pupil : Because I (*or* we) always do what the teacher asks me (*or* us) to do.

etc. for the remaining 6 actions, .

(with variation for third person). ..

Teacher : If somebody asked us to get up, what should we do?

Pupil : If somebody asked us to get up, we should (*or* we'd) get up.

etc. for the remaining 7 actions.

Teacher : If somebody asked me to get up, what should I do?

Pupil : If somebody asked you to get up, you would (*or* you'd) get up.

Ae Bj	Teacher :	Would you get up if I asked you to?	Pupil : Yes, I would.
		Would you get up if I asked you not to?	No, I wouldn't.
		Would you go to the door if I asked you to?	Yes, I would.
		Would you go to the door if I asked you not to?	No, I wouldn't.
		<i>etc.</i>	<i>etc.</i>

The types of question used in Stage of Development 17 may be extended to actions not included in the original chain, e.g.

If I asked you to write a letter, what would you do?

What would you do if I asked you to do something for me?

What would Beach do if I asked him to open the window for me?

What would you do if I asked you to stop making a noise?

etc. *etc.*

Stage of Development 18.

Preterite Perfect and Future Preterite Perfect.

Df	Teacher :	If I'd asked you to get up just now, what would you have done?
	Pupil :	If you'd asked me to get up just now, I should (<i>or</i> I'd) have got up.
	Teacher :	If I'd asked you to go to the door just now, what would you have done?
	Pupil :	If you'd asked me to go to the door just now, I should (<i>or</i> I'd) have gone to the door.
		etc. for the remaining 6 actions (with variations for third person).
	Teacher :	If somebody had asked us to get up yesterday, what should we have done?

Pupil: If somebody had asked us to get up yesterday, we should (*or we'd*)
have got up.

etc. for the remaining 7 actions, and with variations for persons.

Teacher: If I'd asked you to get up just now, would you have got up?⁽¹⁾

Pupil: Yes, I should.⁽²⁾

etc. for the remaining 7 actions, and with variations for persons.

The types of question used in Stage of Development 18 may be extended to actions not included in the original chain, e.g.

If I'd asked you to lend me your pencil just now, what would you have done?

What would you have done yesterday if I'd asked you to give me a match?

If I'd asked you to say "thank you" just now, what would you have said?

If you'd asked me to write my name on the blackboard just now, what should
I have done?

etc.

etc.

(1) *or Would you have done so?*

(2) *or Yes, I would.*

Stage of Development 19.

Preterite Perfect.

One of the pupils performs the usual eight actions.

Df

Teacher: When you sat down just now, what had you just done?

Pupil: When I sat down just now, I'd just come back to my place.

Teacher: When you went back to your place just now, what had you just
done?

Pupil: When I came back to my place just now, I'd just shut the door.

Teacher: When you shut the door just now, what had you just done?

Pupil: When I shut the door just now, I'd just come into the room.

Teacher: When you came into the room just now, what had you just done?

Pupil: When I came into the room just now, I'd just gone out of the room.

Teacher: When you went out of the room just now, what had you just done?

Pupil: When I went out of the room just now, I'd just opened the door.

Teacher: When you opened the door just now, what had you just done?

Pupil: When I opened the door just now, I'd just gone to the door.

Teacher: When you went to the door just now, what had you just done?

Pupil: When I went to the door just now, I'd just got up.

Variations.

Teacher : When you sat down just now, had you just come back from the
door or from the window?

Pupil : When I sat down just now, I'd just come back from the door.

etc.

etc. .

Teacher : When you sat down just now, had you just come back from the
door?

Pupil : Yes, I had.

etc.

APPENDIX 1.

LIST OF OBJECTS, SUBSTANCES, PICTURES, etc., RECOMMENDED IN CONNECTION WITH, “ENGLISH THROUGH ACTIONS.”

The following list of objects, substances, pictures, specimens, toy models, etc., has been carefully compiled for the benefit of teachers who seriously intend to adopt, partially or wholly, the “Direct Method” (the teaching of foreign languages and speech as far as possible without the use of translation or of the mother-tongue of the students).

The teacher is expected to prepare, according to his discretion and judgment, a series of specimens, pictures, etc., which seem to him the most likely to facilitate his work and the work of his students. This list may assist him in designing his programme and may be suggestive in his preparatory work of selecting the most appropriate objects, pictures, etc., which serve as an alternative to the use of the dictionary. He need not feel bound to adopt all the suggestions here set forth; he may delete or augment at his discretion.

The meaning of a given noun may be demonstrated or inculcated in more than one way. Some may prefer to prepare a series of pictures (preferably drawn on cards or sheets of paper of a uniform size); others may prefer a series of specimens, toy models, etc.; others may find such procedures inconvenient or inexpedient, and may rely on the objects, substances, etc., which are likely to be available in the average classroom, supplemented by improvised sketches on the blackboard. Others may wish to avail themselves of all the devices and teaching expedients used by modern teachers of speech. But whatever may be the personal taste and inclination of the teacher, the designer of this list believes that it will save a needless expenditure of research and effort on the part of the individual.

This list consists of about 600 items, some obviously of the greatest value from the point of view of practicability and expediency (e.g. book, desk, pencil, knife, door), others of doubtful value (e.g. pillow, corkscrew, flour, beard). It is for the teacher to draw up his own list of items, adopting the more and rejecting the less practicable and expedient.

Note that “T.M.” stands for “or Toy Model.”